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Thomas H. Ince

A SPLENDID power working for finer motion pictures, a genius whose photoplays have made money for exhibitors throughout the world, a master producer—that is Thomas H. Ince who will release at least thirty-two of his star feature pictures through the Famous Players-Lasky Corporation in the year beginning September 1, next.

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NEW YORK

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DRAMATIC MIRROR

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NOW

aeroplanes do it in 3 hours

IN 1914

one man reviews were used for reporting a picture's value to the exhibitor

NOW

picture values are reported

BY WIRE

from every part of the country

BUT ONLY IN THE MIRROR

Any home would be happy even in these high cost of living times in which Mary Pickford performed service. "How Could You, Jean" (Artcraft)

Sessue Hayakawa in "The City of Dim Faces" (Paramount) has to make a great decision quickly

Elaine Hammerstein in "The Woman Eternal" (Pathe) enjoys real security

The eternal embrace as shown by June Elvidge and John Bowers in "A Woman of Redemption" (World)

A kitchen consultation in "The Girl in His House" (Vitagraph), with Earle Williams apparently master of the situation

Edward Earle and Agnes Ayres have a momentary quarrel in "One Thousand Dollars" (Vitagraph)

An easy conquest by Constance Talmadge in "Good Night, Paul" (Select), with the conquered about to receive an indemnity

Under a factory roof Mae Marsh proves that romance can come into a girl's heart. A scene from "The Glorious Adventure" (Goldwyn)

Defiance and resentment play an important part at this moment in "The Ghost of Rosy Taylor" (Amer.-Mutual). Mary Miles Minter is the little bonneted lady at the right

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXIX
WHOLE NO. 2064

SATURDAY
JULY 13, 1918

IF I HAD A LEGITIMATE THEATER—II

By JOSEPH F. LEE

Second of a Series on Keeping the Theater Open, With Some Pointers About Stage Settings and the Use of Appropriate Music

IN CHANGING from a legitimate policy to that of motion pictures, one of the most important items on which success or failure may rest is projection.

Your competitor has been a specialist in this line and has always given his patrons a good, clear, bright picture and you must do likewise, as nothing will kill business quicker than poor projection. Best results can be obtained by the use of direct current, but if you have only alternating current you may install one of the many devices that will change it to direct.

The safest way to be sure of good projection is to call in a projection engineer, whom all of the leading houses maintain, and who will be only too glad to assist you. Go with him to the different photoplay theatres in your city or town, tell him you must have as good a picture projected as they have, and you wouldn't mind if it were a little bit better. No matter how your theater is laid out, he will work out the problem of machines, lenses and curtain and assure you of perfect projection, for that's his business. Don't stint, buy the best of equipment, for the best is the cheapest in the long run.

• • •

MANY legitimate theaters while showing films have hung the picture sheet in one, making it very uncomfortable for the patrons in the first few front rows. Now the depth of stages varies from the apron to the back wall from thirty to sixty feet, and the proper place for the picture screen is the back wall, provided a perfect view of the sheet can be had from every part of the house; if not, move it down to three, but never in one. Your patrons are now provided, your screen is hung in three or four, twenty to thirty feet away. Even though they are sitting in the first rows they will enjoy the performance without any discomfort and all your seats on the ground floor will be good line seats.

After you have placed your screen in its proper place it should be surrounded with a special set. If you do not care to go to the expense of having a special set made, some neat and novel ideas may be arranged by using your own house scenery, such material as a garden drop and your woods wings. A parlor setting may be utilized to good advantage if you have it retouched, and set your stage with some of the props which are lying idle in your property room.

When showing a picture which consists largely of aquatic scenes a seashore set would be appropriate.

BY USING a little common sense and the assistance of your stage carpenter, many novel sets and ideas may be worked out at a very small expense. You will be surprised to see what a pleasing impression artistic settings will make with a majority of your patrons.

Most all theaters are equipped with up-to-the-minute equipment on the stage and there is hardly a house that has not footlight and four border with the national colors—white, blue, red. All are connected with dimmers and some fine effects may be produced by blending and using these different colors with your dimmers upon your set at the opening of each performance or during a song or music number.

• • •

IF I USED an orchestra I would place it on the stage and bank the orchestra pit with lattice work upon which flowers had been placed, this giving with your set and music on the stage a pleasing and beautiful effect. I would have an orchestra even if it were only a small one, as good music adds a great deal to the value of motion pictures—or if there were no organs in my town I would install one—a pipe or Hope Jones unit. This, however, is a matter of choice.

Complete cue-sheets, giving cues and suggestions for music of a corresponding mood, and descriptions of the feature pictures are sent out far ahead of the arrival of the film. From these it is very easy for the orchestra leader or organist to think out a program for himself. He will find not only the names of compositions, but the tempo of these, so that he can adapt numbers of his own without trouble. Nearly all questions relating to the musical presentation have been thought out far ahead and the leader will find this the easiest part of his work.

• • •

MUSIC works wonders in the house which shows pictures. Whereas the ordinary theater orchestra plays between the acts, with now and then a little "cue music," music becomes one of the most vital factors in the development of action on the screen. It represents not merely music, but speech. Your audience will appreciate the best.

A good overture and a proper musical presentation of the feature will transform the whole aspect of things in your theater. It is novelty that attracts, and the very fact that there is something different being done will in itself draw a crowd.

Pictures and music properly synchronized form the most attractive amusement before the public.

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE FOUNDED 1879

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THE MIRROR

LOUIS R. REID, Managing Editor

Conspicuous Figures in Public Life Surrender to Motion Pictures

THE enterprise displayed in acquiring the writings of Colonel Roosevelt for motion pictures is characteristic of an industry that has grown to remarkable proportions in the space of a few years. One by one the big figures of the world whether literary, political, military or industrial are capitulating to the films with a rapidity that reflects a great appreciation of the commercial, artistic and historical value of pictures.

Shaw and Barrie have appeared in the films, though their plays have not as yet been screened. Ambassador Gerard has had his varied and exciting experience in Germany filmed. Henry Ford is turning out pictures with the same facility as automobiles. General Pershing, Sergeant Empey and other military figures are being seen in pictures. There is always a hazardous engagement waiting in the motion picture studios for the Kaiser and Citizen Romanoff.

There is a prediction in film circles that President Wilson's works will find their way eventually to the screen. Perhaps that time will come when they are the products of an ex-President. In the meantime we await with great anticipation the Roosevelt film productions. They should prove vastly entertaining, teeming as they are with action and personalities.

• • •

The Screen Needs No Defense Against Ill-Conditioned Attacks

THE Bishop of London in the course of a recent address coupled motion picture theaters with disorderly resorts. We do not know on what evidence the Bishop based his authority for such a remark, but strong exception has been taken to it both in England and America.

When churches everywhere are recognizing the capabilities of the screen for good and are fostering the love of pictures among the young it is obvious that the films scarcely need defense against such ill-conditioned attacks upon their influences as occasionally come from reckless critics.

To associate the screen with disorderly resorts is as ridiculously narrow-minded as it is unjustifiable. Even though there might prevail a tendency in certain circles to lapse from propriety, the very existence of censorship boards, of unceasing efforts on the part of producing companies to provide wholesome entertainment, make the screen a clean, informing and popular source of legitimate and inexpensive amusement to vast numbers of people, many of whom cannot afford the more costly stage entertainment.

Faversham vs. Shaw, or Vice Versa, on All-Star Casts

FAVERSHAM AND SHAW are not in accord in their views respecting all-star casts. The former believes in them. Quite the contrary, "G. B. S." The experience of one had been in this country. That of the other has been in London and the provinces. FAVERSHAM has been in casts composed of other stars. SHAW'S opinions are based for the most part on observation. Both schools are of value.

Primarily, the fact that a player has entered the stellar zone presupposes that the player has passed the period of prejudice. An ensemble of talent, without question, gives the more finished performance. SHAW thinks that where there is a cluster of stars their respective attractions overlap, and that in consequence one does not get much more than the attraction of one star out of the whole lot. SHAW believes that if a producer can pick out really competent people who are unknown—nothing is to be gained by substituting featurable stars. He saw "Candida" in a provincial theater played by "ridiculous novices with hardly a week's experience." The result pleased the audience. This proves nothing. The audience might have been composed of people who didn't know good acting from the opposite.

In the all-star organization there is unity of action, and personality that enlightens the effect of the play. While FAVERSHAM may affirm this, and he has reason for doing so, and SHAW denies, the whole question resolves itself into this—that all depends upon the players. Many a hitherto unknown actor has leaped to the heights at a single bound. RICHARD MANSFIELD is an example.

If an unknown actor has the intuition that acting is his forte, he is bound to succeed.

• • •

Caruso's Engagement A Matter of Pride to Industry

THE development of dignity and artistic standards in motion pictures was formerly reckoned by the capitulation to the films of this or that celebrated player. But the surrenders became so steady and overwhelming that eventually little significance was attached to an announcement of this character.

Last week's report that Caruso had affixed his signature to a motion picture contract is naturally a matter of pride to the industry at large, for it showed that the "world's greatest tenor" not only is an excellent business man, but that he appreciates as well the artistic value which the films possess.

Will there be, after Caruso, the deluge?

MYSTIC AND MIRTHFUL

What will the future bring, is the question which perturbs Marjorie Rambeau in "Eyes of Youth," as she gazes into the crystal ball of the Yogi. Macey Harlam is the prophesying possessor of the sphere.

Florence Moore is adroit and humorous as a society reporter in "Parlor, Bedroom and Bath." When she is on the trail of aristocracy she never is daunted by "I have nothing to say."

The big three of "Hitchy-Koo," who now carry out their mirthful activities at the Globe—Leon Errol, Irene Bordoni, and Raymond Hitchcock. Soon they will embark upon a conquest of London—not a difficult task for them.

THEATER ARMY ENLISTS FOR UNCLE SAM

Actors, Managers, Musicians and Cartoonists Cooperate with Commission

Stage folk, musical artists and cartoonists have hastened to enlist under the theatrical flag of the Commission on Training Camp Activities. Recently Joseph R. Grismer, shepherd of the Lambs Club, offered the services of the Lambs as an organization at any time. The following members have volunteered individually: Andrew Mack, Donald Bryan, William Collier, De Wolf Hopper, Edwin Mordaunt, R. H. Burnside, Jack Hazzard, Harry Houdini, Raymond Hitchcock, W. G. Stewart, Taylor Holmes; Rube Goldberg, R. F. Outcault, George Mason, Tom E. Powers and Winsor McCay, cartoonists. The Lambs have given several one-act plays in the cantonments, including "The Drums" and "Darktown."

Maude Powell is playing to packed houses on the Liberty Circuit. Nora Bayes is booked for a big tour. Maude Adams, Melba, Gluck, Elman and Schumann-Heink have appeared for the soldiers. Frank J. McIntyre, Vaughn Glaser, Norman Hackett and Frances Ingraham, contralto, are among the later recruits.

Twenty-five companies are touring the Liberty Circuit now, usually spending half a week in each cantonment. In addition, the Shuberts, W. A. Brady, Klaw and Erlanger and the Keith interests are among the big producers who are assisting J. H. Reber of the commission's New York office in booking road attractions through the camp circuit. The list of shows includes:

"The Beauty Shop," Coburn's Minstrels, "The Dancing Widow," "Flora Bella," "Furs and Frills," Gus Hill's Minstrels, "Here Comes the Bride," "His Bridal Night," "It Pays to Advertise," Liberty Vaudeville, Lyman Howe Pictures, "Love o' Mike," "Marriage Made in Heaven," Metropolitan Vaudeville Company, "Mary's Ankle," "Mrs. Wiggs of the Cabbage Patch," "My Four Years in Germany," "Mlle. Nitouche," "Nothing But the Truth," "Officer 666," "Princess Pat," "Some Baby," "The Only Girl," "Turn to the Right," "The Very Idea," "Very Good Eddie," and "When Dreams Come True."

The theaters are to become huge dramatic schools, according to recent plans of the commission. Seven dramatic directors have been assigned to various camps and are coaching the doughboys in acting and producing their own plays. There are a great many professional actors among the troops and much undeveloped talent.

The seven directors appointed so far include Wade Boteler, George V. Brooks, W. F. Rochester, John Prescott, J. M. E. Hart, Harry Neville and B. H. Clark. They are assigned as civilian aides on the staff of the commanding officer of the camp, and have full charge of all entertainment.

A system is being worked out whereby a group of men in each company, regiment and division will have charge of promoting dramatic entertainment. An outside committee, consisting of John W. Rumsey, Mary Kirkpatrick and Walter Jordan has also been formed to furnish plays free of royalty.

The development of such a plan is made possible through the Liberty Theaters. Here meetings and rehearsals will be held and the actual shows given.

ON THE RIALTO

UNITED STATES SENATORS forgot the cares of legislation last Thursday night. They were entertained at "The Follies" following their participation in the Loyalty Pageant Parade. Two hundred and fifty seats were bought—not from speculators, but from the much revered box-office—for the occasion.

• • •

IF A SENATORIAL investigation is undertaken to determine the reason for the low price of "Follies" seats it may result in a fine indorsement for Mr. Ziegfeld and indirectly for other managers, as Senators have long complained that they were unable to obtain good seats to recognized Broadway hits unless they paid huge prices at various agencies. Indeed, at the time that the War Revenue Bill was under consideration, the high prices charged by agencies for the big theatrical successes were advanced as one reason why the theater was put down as a particularly good subject for taxation.

• • •

ADOLPH KLAUBER, who made the leap from critic to producer with remarkable ease, is planning to put his experience with Selwyn and Company to good account next season. He will present under his own direction two new plays—additional plans may be announced—one a product of the industrious Arnold Bennett, who took pains some years ago to declare that playwriting was infinitely easier than novel writing, and the other the work of Holworthy Hall. The Bennett play will be a dramatization of the novel, "Helen With the High Hand," while the Hall work also will be a dramatization of a novel, "Getting After Mr. Lockett."

• • •

EDWARD SHELDON'S fantastic drama of the sea, "The Garden of Paradise," which the Lieblers presented some years ago at the Park Theater, is to be revived. Sam P. Gerson, Chicago representative of the Shuberts, acquired the play during its recent production at the hands of the Russell Janney Players, a Milwaukee stock company, and it is reported that it will be presented under Shubert auspices in Chicago next season. A number of Chicago dramatic critics accompanied Mr. Gerson to Milwaukee to see the play. At the original presentation of "The Garden of Paradise," it was said over $100,000 had been invested in the production.

• • •

SIR JAMES M. BARRIE continues to lead the British playwrights in productivity. He has written three new short plays, which bear the titles of "La Politesse," "A Well-Remembered Voice," and "The Origin of Harlequin." They were recently presented in London.

• • •

RAYMOND HITCHCOCK still has a very fond memory of his great success in "Mr. Manhattan" in London three seasons ago—a success so substantial that he was requested to return at the shortest possible notice. And now after two seasons of "Hitchy-Koo" entertainments patterned after the English style of revue, he is planning to go back and renew his popularity. His representative, Karl K. Kitchin, is now arranging for passports for Hitchcock and a good portion of the company now playing at the Globe. Both of the "Hitchy-Koo" shows are scheduled for presentation abroad.

• • •

A. TOXEN WORM took advantage of the report of the assassination of former Czar Nicholas to issue a bulletin respecting the early childhood activities of the deposed monarch. Mr. Worm is a native of Denmark, and lived as a boy in Copenhagen, where not only the ex-Czar but King George of England, King Haakon of Norway, and former King Constantine of Greece, used to be occasional guests of the late King Frederick of Denmark. Mr. Worm states that the royal princes used to play, under an escort of soldiers and nurses, with the children of Danish citizens who occupied villas in the neighborhood of the Castle of Charlottenlund.

"My father had a house there," says Mr. Worm, "and I was one of the boys chosen to play with the princes. We generally played a game called 'Soldiers and Robbers,' and the royal children were the soldiers, while the Danish boys were the robbers. We had numerous battles which generally resulted in a draw, the soldiers on guard and the nurses separating us when the action became too heated. The late Czar, even as a boy, was rather moody and retiring, and most of the battling on the front line was done by Constantine and George."

• • •

WILSON MIZNER, who collaborated with the late Paul Armstrong and other playwrights upon several melodramas some years ago, has completed a play, according to report, which will have its presentation next fall. While he is now engaged in the leather business Mr. Mizner manages to keep in close touch with the theatrical world by occasional lunches at the Claridge and calls upon his friends in the playhouse belt.

ANTI-LOAFING LAW HITS SPECULATORS

District-Attorney Swann to Take Part in Flo Ziegfeld's Fight

District Attorney Swann is going to do his bit in waging war against ticket speculators and Florenz Ziegfeld, Jr., will no longer have the battlefield all to himself.

The District Attorney intends to proceed against them under the anti-loafing law, which went into effect on Monday, with the result that the men who ply their non-essential and utterly useless trade will come within the clutches of the law.

Mr. Ziegfeld probably never considered that one of the results of his clash with the men who live by exacting a premium for the resale of already high priced theater tickets would be to force them into some other line of business where they would have to work, but such seems to be the case.

The manager of the Follies has "started something." He frankly admits that he dealt with the speculators for years. The speculators say he would be dealing with them now if they had been willing to take the best seats in the New Amsterdam Theater at $3.50 each and give a bond not to resell them for more than fifty cents advance.

If the anti-loafing law and Mr. Swann compel the non-essential speculators to seek some useful occupation it may be possible to buy tickets for all theaters at the box office at box office prices.

Mr. Ziegfeld has received promises of co-operation not only from the District Attorney but from Edward Riegelmann, President of the Borough of Brooklyn, and several members of the Board of Aldermen.

• • •

THEATERS LIGHTED ON INSIDE ONLY

Fuel Administrator to Limit Amount of Current to Be Used

The drastic measures that Fuel Administrator Garfield is planning to put into effect in order to conserve the coal supply is causing little apprehension on the part of theater owners and managers in this city.

The order provides that no theater lights will be turned on unless absolutely necessary, and that all unnecessary lighting will be abolished. It is planned to limit within stated bounds the amount of coal that may lawfully be used in order to make electricity.

Electric light displays were curtailed for several months last season and it was found to have little or no effect upon theatrical business. It is not a hardship nor does it make any material difference, managers have found, and as long as they have suitable lighting indoors the rest does not matter.

Reports received by the Fuel Administration indicate that electricity is being wasted in large quantities throughout the country.

The order which is in contemplation and which the Fuel Administration forecasts is regarded as a forerunner of even more drastic regulations which will be instituted later as the coal shortage becomes more acute.

Therefore Broadway next winter may not deserve the name of Great White Way.

THEATRICAL ACTIVITIES OF THE WEEK

PLAN TO BAN SPECULATORS—A sweeping ordinance aimed to drive ticket speculators of every description out of business in this city forever was introduced at a meeting last week of the Board of Aldermen by William F. Quinn of Manhattan. There already is an ordinance prohibiting the use of the sidewalks by ticket speculators, which generally is admitted to be almost ineffective. If the Quinn ordinance is adopted it will give the authorities the right to revoke licenses where theaters or other places of amusement are found to be a party to such speculating.

The ordinance follows:

That no person, firm or corporation shall permit tickets to be sold at more than the price stamped on same, nor shall they permit tickets to be sold at any place other than the recognized box office of such building, garden, grounds, concert room, roof, roof garden or other room or place within the city where the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing, baseball games, six-day races, football games, and any part or parts thereof, nor any circus, equestrian or dramatic performance or exercise, nor any performance or exercise of juggling.

. . .

MITZI RETURNS IN AUGUST—Following termination of the engagement of "Head Over Heels" in Boston on July 29, Mitzi will take a short rest before returning to New York at the end of August. She will then be seen here as the little Italian acrobat in this new musical play.

The play is now in its sixth week at the Tremont Theater.

Mitzi has been working steadily since the piece was tried out last summer, just before she began a farewell tour in "Pom-Pom." Rehearsals for "Head Over Heels" and the Boston engagement followed immediately.

. . .

ACTORS MIGRATE TO JERSEY—The recent "non-essential occupation" rule caused a general exodus of many actors out of work, some migrating to the wilds of Jersey. A few asked for employment in Palisades Park. There was no work except with the lemonade concessionaires. One took a job as "barker." He was given his lines and told to report for work at 1 p. m. next day. At 9 a. m. one of the park employes rushed into the manager's office telling him there was a crazy man yelling. The manager took a look and in front of one of the stands was the man shouting, "Ice cold lemonade," "quench your thirst!" etc. The manager approached and asked, "Why?"

Drawing himself up to his five feet two of dignity the actor answered: "Please, please, don't annoy me. I am rehearsing my lines."

SECRETARYSHIP CONTEST—A great deal of interest has been aroused throughout the country among the members of the Theatrical Poster Advertising Association over a contest for the national secretaryship which has sprung up between John H. Logeman of Chicago, the present incumbent, and W. A. Bell, Mayor of Pittsburg, Kansas, prominent in the poster advertising business. The election of the secretary is expected to lend added zest to the national convention to be held in the Auditorium Hotel, Chicago, July 23 to 25.

There will be no contests for the other offices, but the fight for the secretaryship hinges on the question whether the national association shall give its sanction to members soliciting for sign painting business in addition to poster pasting, or shall give its approval to poster pasting alone. Mr. Logeman, the present secretary, is also secretary of the American Posting Service Company of Chicago, as well as secretary of the Cusack Company, and is committed to the policy of "paint" as well as "paper" business, while Mr. Bell has committed himself to a solely "paper" business program for the association.

Both candidates appeared and explained their "platforms" at the recent meeting of the Pennsylvania Poster Advertising Association, in York, Pa. C. A. Yecker of Lancaster and Thomas Nokes of Johnstown were chosen as Pennsylvania's delegates to the national convention and will go to Chicago uninstructed.

. . .

APPEAL FOR SKETCHES—An earnest appeal for sketches, playlets, vaudeville songs and skits has been received by the editor of the DRAMATIC MIRROR. It comes from Newport News, Va., and tells of the dearth of entertainment from which the boys who are there in thousands are suffering in the big camp, where they are lodged prior to embarking for the other side.

The writer says he has two excellent amateur troupes, but no material with which to bring out their latent histrionic ability, so he asks for "fast vaudeville material," a few typewritten copies of sketches with little bits of comedy, funny songs, comic verses and a few good monologues. Any contributions following these descriptions will be gratefully received by Geoffrey O'Hara, Army Song Leader, Department of Camp Music, Newport News, Va.

. . .

I. A. T. S. E. COUNCIL IN NEW YORK—The Executive Council of the I. A. T. S. E. came on to New York last week upon the adjournment of their session in St. Paul. The purpose of their visit was to confer with the United Managers' Protective Association in the hope of gaining an understanding with the managers upon matters that pertain to stage hands and film operators in the near future.

"HITCHY-KOO" TO GO ABROAD—When Raymond Hitchcock closes his "Hitchy-Koo 1918" at the Globe Theater some time in September he will take the show abroad for presentation at a London theater, presumably in the West End. This is vouched for by the star. The staging of the piece over there will be done by Leon Errol, and a number of the chorus girls will be coaxed to go along. A special performance of "Hitchy-Koo 1918" was given Sunday night at the Globe Theater for the benefit of the canteen work of the Y. M. C. A., and 1,200 soldiers from Camp Mills were on hand. Hitchy offers to give a special matinee for the edification of the "Follies" people if Flo Ziegfeld will reciprocate for the "Hitchy-Koo" crowd.

. . .

NEW WINTER GARDEN SHOW—The new Winter Garden revue, "The Passing Show of 1918," will have its first performance on Tuesday night, July 23. "Sinbad," the Al Jolson production, closed for the summer last Saturday night. It will reopen at the Forty-fourth Street Theater in September.

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SUES HARRIS ESTATE—A demand upon the executors of the estate of the late William Harris, the theatrical manager, for a compulsory accounting has been made in the Queens County Surrogate's Court at Jamaica by Frank McKee of Great Neck.

Mr. Harris, who had a home at Bayside, died in November, 1916, and left an estate valued at $700,000, one-third of which went to his widow and the remainder to four children. Mr. McKee avers that $8,000 is due him from the estate and that a further indebtedness of $75 per week as long as he lives will ensue in accordance with an agreement entered into with Mr. Harris in December, 1913. Attorney for the executors objected to the claim and demand in view of the fact that McKee had refused to furnish a copy of the agreement. Mr. McKee was associated with Mr. Harris in the management of the Park Theater in New York.

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MARGARET ILLINGTON IN IT—Margaret Illington will have the principal role when "The Eyes of Youth" starts on tour next season, beginning in Chicago in August.

"Under Orders," by Roi Cooper Megrue, has been acquired for Marjorie Rambeau. It is based on a foreign play entitled "A Night at the Front." In the company with Miss Rambeau will be William Courtenay, Lewis Stone and William Deming.

Florence Moore will remain with "Parlor, Bedroom and Bath" next season, but toward the latter portion of the year she will star in a new play that has been written for her.

NO LONGER A BETWEEN SEASONS—Not so many years ago that the man of top limit in the draft age cannot remember it was the period between Memorial Day and Labor Day a season of closed theaters, with the Rialto corners holding groups of the hopeful and hopeless-but-not-showing-it.

Ten or twelve years ago the attraction not musical had small chance. But probably to the weather of June being so favorable to theater-going, the month of July opens with no less than sixteen theaters doing good business, and seven of these are housing attractions not musical. The new Winter Garden show starts its season out of town this month, and several premieres are promised.

The number of attractions to go through the month hardly can be less than a dozen, and then the new season starting in August, with the lapse hurdled as never before. Some say it's mostly due to bad traveling conditions keeping the would-be vacationer from mountain and seashore.

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FOGARTY APPOINTED SECRETARY—Frank Fogarty, "The Irish Minstrel," long popular as a vaudeville headliner, has just been appointed executive secretary to Borough President Reigelmann of Brooklyn. He succeeds Eric Palmer, who is now in the diplomatic service in Sweden.

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THEATER IN BACK YARD—With the intimacy of the little theater superseded by the even more intimate atmosphere of the back yard, "The King's Threshold," William Butler Yeats's poetical play of old Ireland, was acted between 12 and 1 o'clock yesterday morning in the combined gardens of several houses in Patchin Place, in Greenwich Village. The play, professionally produced and played, was given under the auspices of the Federated Neighborhood Association, the proceeds to be given to the Goodhue Home Fund of the Evening Post.

The performance was witnessed by an audience of about 300, several dozen of whom were villagers, who took advantage of their residence in the neighborhood to peep over fences or hang from third-story windows. The strains of the overture came from an orchestra stationed in a convenient and hospitable kitchen, from which it may be gathered that the surroundings were intimate indeed. No apologies, fortunately, had to be made for the performance on this score, for, with the limited facilities at their command, Dudley Digges and his fellow-workers produced the play capably and for the most part acted it well.

"The King's Threshold" tells of Seanchan, the poet, who, feeling himself aggrieved because the king would not recognize an ancient right of the poets to take a certain place at the royal table, determined to starve to death upon the threshold of the palace.

MILLER IN CALIFORNIA — Henry Miller plans a trip to the Coast during the summer season and will present one or two plays during his stock season there, aided by Ruth Chatterton and a competent company. He will begin his tour in Omaha late this month in "A Marriage of Convenience." Mr. Miller will appear as the Comte de Candale, Miss Chatterton as the Comtesse de Candale and Lowell Sherman as the Chevalier de Valclos. Salt Lake City and several California cities will follow en route to San Francisco, where "A Marriage of Convenience" will be the opening bill, followed by a new play by H. V. Esmond.

Henry Miller's Theater in this city will reopen about the middle of September with Miss Chatterton in a new play. Among the other plays which Mr. Miller plans to produce next season are pieces by H. V. Esmond, A. E. Thomas and Langdon Mitchell. He will also send companies of "Come Out of the Kitchen" and "Daddy Long-Legs" on tour.

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BERTHA KALICH'S NEW PLAY—Mme. Bertha Kalich announces that she has purchased from the Shuberts the rights to a modern play entitled "The Riddle-Woman," which was a big hit on the other side. The play is in three acts and was written by Carl M. Jacoby. The American adaptation has been made by Dorothy Donnelly and Charlotte Wells. The tour, under the direction of George Mooser, will open Sept. 23 in Washington, to be followed by engagements in Pittsburg and New York.

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CLOSED FOR JULY—The Actors and Authors' Theater has suspended its season at the Fulton Theater until about August 1, when it will produce "S. Allen Ditto," a full-length play. The organization was handicapped when two of its short plays were booked in vaudeville. The new play is being produced out of town this week.

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MORE SELWYN THEATERS? —It is reported that work is to be resumed at once on the two Selwyn theaters in Forty-second Street that have advanced no further than the excavations for almost a year. This is said to be due to the possibility of getting steel and concrete now, and it is hoped to have them ready for occupancy December 1. One theater of the Selwyn trio is approaching completion and is announced to open in September with Jane Cowl in "Information, Please," and one of the newer ones is to be called the Times Square. The third is as yet unnamed.

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BEAUTIES TO HAVE FIELD DAY — Raymond Hitchcock and his company of "forty under twenty" beauties will celebrate their second annual field day at Luna, Coney Island, on Tuesday, July 9. "A dollar a dance" will be the slogan, and the proceeds will be turned over to the Stage Women's War Relief."

STAGE WOMEN'S GOOD WORK—Service men visiting New York City on furloughs which include a Sunday afternoon find a hospitable welcome awaiting them at the Stage Women's War Relief canteen at 17 West Thirty-seventh street, which is open from three o'clock in the afternoon till late evening for the reception of the "boys." A "jazz" orchestra furnishes music for dancing and supper is served free to every man in uniform. Chrystal Terne is chairman of the New York City branch, which provides the canteen, and her assistants include many women well known to theater-goers.

Every Sunday there are ten hostesses, embracing some of the most popular stage women in New York, and these hostesses invite ten young women of the stage to be present as their guests for the occasion, thus providing dancing partners for the soldiers, sailors and marines. The use of the Rip Van Winkle tea room is donated free of all charge by Bonney Fellows, the proprietor. Following the Sunday night supper at the canteen many of the boys attend the free performances of current productions which are being conducted under the auspices of the Stage Women's War Relief by Grace George. "Parlor, Bedroom and Bath" was presented last Sunday night, and the Sunday night previous "Business Before Pleasure" was the offering. Needless to add that no more appreciative nor attentive audience could be found in any theater anywhere.

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SIX COMPANIES TO PRESENT IT — "The Man Who Stayed at Home" will be presented by six companies the coming season. The first of these will take to the road in August, opening in St. Paul. Rehearsals are going on under the direction of William Moore Patch, the producer.

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TELLEGEN IN "THE BLUE DEVIL"—Lou Tellegen's next stellar appearance in New York will be in a new play entitled "The Blue Devil." It has just been completed by the Hattons and will be produced in the early fall by Mr. Tellegen himself in conjunction with Charles Emerson Cook. The organization is to be known officially as the Lou Tellegen Company, Inc.

"The Blue Devil" is a war comedy that was written especially for Mr. Tellegen and the leading role is said to fit him exceptionally well.

Tellegen has returned to New York after a season of thirty-nine weeks in "Blind Youth," which played from coast to coast. "Blind Youth" will now find its way to the stock companies. The first stock production will be in Oakland, Cal., on July 21.

COHAN AND HARRIS PREPARE COMEDY—Messrs. Cohan and Harris are grooming another play for production early next month. This time it's "The Winning of Ma," a comedy in four acts by Isaac and Michael L. Landman, dramatized from the "Flickinger" stories by Bessie R. Hoover.

Rehearsals of "The Winning of Ma" are in progress under the direction of Sam Forrest, and the play is to have its premier at the Apolol Theater, Atlantic City, during the week commencing Monday, July 8.

"The Winning of Ma" cast will include Zelda Sears, Marion Coakley, Cora Witherspoon, Lisle Leigh, Gwendolyn Piers, Rosaline McCann, Percy Pollock, Stewart E. Wilson, Cliff Heckinger, Allen Mathes, Adrian Morgan, Jimmy Gillen and Lawrence McCarthy.

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"MAID OF MOUNTAINS" IN SEPTEMBER—Elliott, Comstock and Gest will present the English operetta "The Maid of the Mountains" at the Century Theater in September. Sidonie Espero will have the role now being played in London by Jose Collins. Others engaged for the cast are May De Sousa, Regina Richards, Claire Adams, Ann Walker, Angela Barr, George MacFarlane, Carl Gantvoort, Jackson Hines, William Danforth and John Slavin. The American production of the piece will be staged by Captain J. A. E. Malone, for many years general stage director for the late George Edwardes.

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NEW PLAY FOR MARJORIE RAMBEAU — A. H. Woods has begun rehearsals of a new play entitled "Where Poppies Bloom," in which Marjorie Rambeau will have the stellar role. Miss Rambeau left the cast of "Eyes of Youth" on Saturday night. "Eyes of Youth" will remain at the Maxine Elliott Theater with Alma Tell in the leading role.

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PARIS MATINEES CHANGE—Unlike a railroad timetable, matinees in Paris are subject to change without previous notice. A meeting of theater and cinema hall directors was recently held to arrange rules subject to bombardment of the city by the long distance gun, which has a habit of killing women and children. The Minister of the Interior informed the directors that he had decided to authorize matinees upon the following conditions: If there is no bombardment by the gun between 10 A. M. and 2 P. M., the matinee will take place. If there is a bombardment there will be no matinee. If there is a bombardment during the performances the buildings will be evacuated in the same way as on the occasion of Gotha raids.

THE WEEK IN STOCK, PLAYS and PLAYERS and Other Theatrical DEPARTMENTS ARE ON PAGES 62 TO 69

HILLIARD TO STAR AGAIN—Robert Hilliard will be in his element again next fall when he will be starred in a play, entitled "A Prince There Was," which Klaw and Erlanger will present.

The play is a dramatization by Frank Westerton and Mr. Hilliard of the novel, "Enchanted Hearts," by Darragh Aldrich. It is described as a fantastic comedy which omits in its scheme all reference to the war. It also lacks a "triangle," a villain and a vampire, and aims rather to be a sweet, charming story, involving a circle of wholesome people residing in a boarding house, who are contrasted with the idle rich. His new starring vehicle will have its inital presentation at the Apollo Theater, Atlantic City, on Oct. 21.

His leading woman is Stella Archer. Bonnie Marie, who graced Chauncey Olcott's company last season, will act the role of a little girl slavey. Others in the cast are Charles Hammond, Charles A. De Lima, George Clare, Jessie Ralph, Florence Johns, Wanda Carlisle and Constance Hunt.

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BIG PLANS FOR THE HIP—Preparations are well under way for next year's production at the Hippodrome. Charles Dillingham and R. H. Burnside have big plans for the coming season, and according to present arrangements rehearsals for the spectacle are to begin the middle of this month.

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ZIEGFELD WINNING FIGHT —There seems little doubt that Ziegfeld is going to win the war he has been waging against the common enemy, the speculators. The results at the New Amsterdam Theater are more than satisfactory, and the "specs" have been given ample cause to worry.

At the outset of Ziegfeld's campaign grave doubts were held as to the outcome. It was feared that the public had depended so long upon the conveniences of the speculator that rather than suffer any discomfort while purchasing their tickets they were more than willing to pay the additional sum of money.

But the long line of prospective buyers at the Amsterdam testify daily to the willingness of the public to co-operate with the managers to crush the "specs."

Mr. Ziegfeld himself says he has defeated them. At the close of the first week of this year's Follies he asserted that the first phase of his offensive against the ticket speculators had ended in entire success. "So far as the Follies are concerned, at least," he said, "we have proved that we can sell every seat in the house at the box office and still sell out at every performance. We have done that so far, including the matinees, at which every seat was sold at the regular price, running from 50 cents to $2. The line at the box-office has never been broken."

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CHANGE FOR "KISS BURGLAR"—On Monday "The Kiss Burglar," now at the Cohan Theater, was shifted to the Eltinge, to remain there until A. H. Woods has a new production ready for that house.

MORE LIGHT ON BIG FILM TANGLE

Showing How Some Impressions Gained Ground

The following open letter to the individual members of the Committee on Ways and Means was sent to Washington this week by Paul Brunet of Pathe Exchange, Inc.:

On June 18, 1918, Patrick A. Powers of the Universal Film Company appeared before your committee as one of a delegation appointed by the National Association of the Motion Picture Industry.

In appointing Mr. Powers as one of its delegates it was the purpose of the National Association of the Motion Picture Industry to lay before your committee certain facts relative to the film footage tax. It appears, however, that Mr. Powers took advantage of the opportunity thus afforded him to misrepresent the relationship between Pathe Exchange, Inc., and William Randolph Hearst, and also to question the good faith of the Committee on Public Information in awarding to this company the contract for the release of the Allies' Official War Review.

By reference to "the Pathe-Hearst Company" and "Hearst-Pathe," etc., and other clever insinuations, Mr. Powers apparently left your committee under the impression that there is such a company or organization actually in existence. Mr. Powers also informed your committee that Pathe is a French company.

It is the purpose of this letter to correct any false impression which Mr. Powers may have given and also to make clear to you the circumstances under which the contract for release of the Allies' Official War Review was awarded to this company.

In the first place place Pathe Exchange, Inc., is not a French company. It is an American corporation, incorporated under the laws of the State of New York and has no connection, direct or indirect, remote or contingent, with Mr. Hearst or any organization with which he is connected.

Long before the United States entered the war Pathe Exchange, Inc., entered into a contract with the International Film Service, a corporation controlled by the Hearst interests, for the release of news items in motion pictures photographed by International. As one of the considerations for the contract it was agreed that the news weekly should be known as "Hearst-Pathe News." Under the terms of said contract this company reserved the absolute right to edit, cut, interchange and title all pictures submitted to it by International for release, at its discretion, and this we have consistently done. In other words, our sole relation with the Hearst subsidiary is to distribute films made by it in just the same way that we distribute films made by other producing companies.

Relative to the contract for the release of the "Allies' Official War Review," I beg to say that this matter was first taken up with us in conjunction with the Universal Film Company and the Mutual Film Company, the proposition submitted being that the three companies should jointly release the official war pictures; and the amount payable by each of said companies was calculated in proportion to the number of positive prints of news reels distributed weekly by the respective company. The terms proposed were accepted by a representative of each of said companies, the Universal being represented by Mr. Cochrane. The agreement was signed by Mr. Hart as Director of the Division of Films and also by this company, and we have in our possession at this time the original signed agreement, the duplicate thereof being in the possession of the Committee on Public Information. When the time arrived for the final execution of the agreement by the Universal it, for reasons unknown to us, declined to do so. Competitive bids were thereafter called for for the release of the "Allies' Official War Review" and this company among other leading film companies presented its bid. It did not seek to make any profit out of the transaction and in fact we named a figure which, as experience has shown us, will result in actual loss. We, of course, know nothing relative to the bids submitted by the other companies, but the contract was awarded to this company in open competition with others.

When Mr. Powers appeared before your committee on June 18, Mr. Treadway asked him whether the Universal Film Company was prevented from procuring war films. Mr. Powers replied that he could not get a war picture except from the Creel Committee and indicated that the Committee on Public Information had given this company a monopoly, stating:

> "He (Creel) has allotted to one concern the exclusive privilege of releasing these pictures on the arrangement he has made. I do not know what bid these people (meaning Pathe) made, but **I know they have secured the exclusive right to publish these pictures.**"

And further that his company was un-

(Continued on page 67)

SCREEN MOSS

BY A ROLLING STONE

"OPTIENCES" and audiences are two things quite apart, according to the Cincinnati Post, which has coined the first word for those who gather to SEE pictures. Still, without audiences, what would we do with the music?

• • •

THANKS, HENRY! Filming a newspaper, Mr. Ford, is one thing. We are grateful that you did not wait until you arrived in the Senate, and then attempt to picture the Congressional Record. Even D. W. G. would balk at that!

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GRAND OPERA stars are answering the call of the film in such numbers that soon the impresarios will be asking the producers, "What stars have you that may be obtainable for the operatic season?" Anna Case has just fallen for "The Golden Hope" (her first picture, not her salary), Farrar and Caruso have had no trouble in adjusting themselves to the requirements of "the lot," proof positive of the democratizing influence of the shadow tape.

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THERE are timely announcements and TIMELY announcements. One week the News states it is over 100 pages ahead in advertising. The next week, however, is the World's turn on Paramount's thirty-six pages.

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"BILLS RECEIVED." "Smiling Bill" Parsons and Billie Rhodes. In the East to do things at the Goldwyn Fort Lee studios.

• • •

AU REVOIR, Jan van den Broek! Well did you serve your art and your associates. You will be missed. You made us the happier and the better for the marvelous pictures which your camera and you gave to us. Au Revoir!

• • •

FIFTY PER CENT. reduction in telephone tariffs between Fort Lee and New York means thousands saved for the workers in the films in this zone. It became a reality on July 1. Watch out, Ferry Plunderbund, or soon you will have breathing space on your boats!

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SHE DIDN'T! That's why Anita Stewart was able to make so much of the role in "'Mind the Paint' Girl." Her make-ups are splendid.

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CYNICAL EXHIBITORS occasionally take a fling at the trade press for the sound advice their experts give. With the closing of Montreal's Windsor Theater, due to inefficient management, we ask if those in whose hands the destiny of the Windsor was placed were "too busy" to take dependable advice?

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"CAN YOU!" seems to be the answer of License Commissioner Gilchrist of New York to Rev. Paul Smith's inquiring title, "What Are You Going to Do With Us?" At any rate, he has stopped public showings and a court battle is on. Can he?

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ONE RED CROSS worker in New York's recent drive showed remarkable versatility. Gathered in the cafe of one of Broadway's well-known hotels were a number of picture directors. Entered a nurse and directly toward the group she went. Addressing one of the directors by name, she said, "I understand you are a great stickler for realism in the movies?"

"I am," replied the director, with his friends all attention.

"When you have a scene with candy in it, you have REAL candy, and with wine, REAL wine?" she continued.

"I do."

"Well, then, you and the rest of your friends should be glad to rehearse a little scene for me, titled 'Going the Limit' and accompanying it with some of that same realism."

And the way the directors dug into their pockets made John D. look like a hopeless paralytic!

• • •

PINK GIRAFFES, feathered snakes and others, to the rear! Didst ever see a man-eating fish basking along against a river that runs UPstream? Well, hope! The Colonel's writings are to be filmed. Props, hide that trench jug!

PATHE DENIES CONNECTION WITH HEARST

Brunet Gives Full Statement on Pathe Organization

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in an interview last week, denied the statements attributed to P. A. Powers and R. H. Cochrane of Universal concerning the partnership alleged to exist between William Randolph Hearst and his company and Pathe Exchange, Inc.

Mr. Brunet first pointed out that there is no such corporation, partnership or association known as Hearst-Pathe Weekly, Hearst-Pathe Company or Hearst News Weekly Company or Hearst Pathe Film Company.

Mr. Brunet stated that Pathe Exchange, Inc., which controls the Pathe motion picture interests in America, is a corporation under the laws of the State of New York, with the following directors: Charles Pathe, Leon Madieu, Hedley M. Smith, Paul Brunet, Ferdinand Zecca, Edmund C. Lynch, Paul Bayne, Paul Fuller, Jr., and Ramirez Torres, the last six being residents of the United States, and that its only connection with Mr. Hearst is to release the news items photographed by International Film Service, a Hearst subsidiary, under a contract entered into over a year before the release of the Official War Review was ever contemplated.

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NO CHANGE IN TAX SITUATION

Carpenter Makes Strong Appeal to House Committee

Nothing as yet has been done by the House Ways and Means Committee in response to the appeal made by Grant Carpenter, representing the Motion Picture War Service Association in which he made a strong plea for the separation of earned and unearned income in the proposed revision of the war excess profits taxes.

The association, on behalf of which Carpenter made his plea, numbers among its officers David Wark Griffith, Mack Sennett, S. E. V. Taylor, Cecil De Mille, Mary Pickford, Charles Chaplin, Lois Weber, Douglas Fairbanks, William S. Hart, Jesse Lasky, Marguerite Clark and William Fox.

Among the suggestions given to the committee by Mr. Carpenter was that a heavier tax be placed on unearned incomes than on earned incomes, and no person should be allowed an unearned income of more than $50,000 a year. Below this sum and in excess of $5,000, unearned income should bear a graduated tax.

Mr. Carpenter said the moving picture stars had an intangible capital which was built up by long years of study and apprenticeship. The life of a star in popular favor is not more than five years, he said, and while such a person may be paid a large income during the reign of popularity, the time eventually comes when the income stops. For this reason, he declared, there should be no tax on this intangible capital of the artists. To levy upon this is considered in motion picture circles as neither equitable nor just, for it would hinder sustained creative energy.

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

SUNDAY FILMS THREATENED—All motion picture theaters in the Second Judicial District will be closed on Sunday if a decision, filed by Justice Lewis L. Fawcett, in the Supreme Court in Brooklyn, is acted upon by police and county officials.

The district includes Kings County, with Brooklyn and Coney Island, and also Queens, Richmond, Westchester and Suffolk Counties, and parts of Nassau County.

It is reported, however, that there will be no attempt to shut off Sunday amusement until after the Court of Appeals has ruled on Justice Fawcett's decision. The case cannot go before the Court of Appeals until the fall term.

The decision was returned in the case of Nathan Goldstein, owner and operator of the Palace Theater, in Patchogue, L. I., who was arrested on Sunday, June 9, charged with violation of Section 2145 of the Penal Code, dealing with the repose of communities on the Sabbath. Goldstein was held in $500 bail by Justice of the Peace Coleman to await the action of the Suffolk County grand jury. His case came up in the Supreme Court yesterday on a motion in connection with a writ of habeas corpus obtained by Goldstein's attorney, Francis X. McCaffrey of 44 Court street.

After listening to the argument of Assistant District Attorney Hildreth of Suffolk County, who cited decisions of the Third and Fourth Judicial Districts, given in 1915 and 1916, to the effect that moving picture shows were a violation of the Sunday laws, Justice Fawcett dismissed the writ. Mr. McCaffrey offered in support of his contention that films did not violate the Sunday laws, decisions in the Second District issued in 1908 by Supreme Court Justice William J. Gaynor before he became Mayor. These decisions had been accepted as the law until yesterday.

In deciding against McCaffrey, Justice Fawcett said the decisions of 1915 and 1916 were "of later date, and the reasoning in them is more up to date and sound." The Justice advised Goldstein to file an appeal with the Court of Appeals, however, in order to finally settle the question.

"This means the closing of all picture shows on Sunday in this department," said Mr. McCaffrey after he had vainly sought to move Justice Fawcett from his decision. "The Appellate Division has taken its summer recess and there is no means of taking an appeal until the fall term."

It was said that a case was now pending which would settle the question of whether the Sunday law, enacted before the advent of the motion picture, applied to the silent drama as well as to other forms of entertainment.

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FILM ROUTE TO WASHINGINGTON—Films to be used in instructing the aviators in regard to the topographical characteristics of the country over which they fly in carrying mail were taken by Lieutenant Torrey H. Webb in the airplane which started from Belmont Park last week. He took with him an operator to film the course along which the airplane trips on the New York to Washington route are made.

CENSORS' FATE DOUBTFUL—The future personnel of the Pennsylvania State Board of Motion Picture Censors is much in doubt, in the opinion of men prominent in the motion picture industry who keep in touch with the trend of Pennsylvania politics. It now consists of Frank R. Shattuck of Philadelphia, chairman; Dr. Ellis P. Oberholtzer, Philadelphia, and Mrs. E. C. Niver, Charleroi. Mr. Shattuck and Dr. Oberholtzer were the personal appointees of Governor Brumbaugh. Whether Senator Sproul or the Democratic candidate for Governor, Judge Bonniwell of Philadelphia, is elected in November, the present state officials who hold their posts through appointment by Governor Brumbaugh will have to walk the plank when a new Governor comes in. This seems particularly likely to occur in the cases of the two male members of the Board of Censors, since Mr. Shattuck and Dr. Oberholtzer were appointed by Brumbaugh.

Presumably because of criticism of the results obtained by Pennsylvania's State Board of Censors, contained in the report based on a prolonged investigation by the Harrisburg Ministerial Association, whose subcommittees viewed 157 film shows in local theaters and found 61 "bad" and all except 45 of the rest not altogether satisfactory, Dr. Oberholtzer has asked permission to appear before the association to explain some things in behalf of the censors. The request has been granted and Dr. Oberholtzer will address the association on September 30.

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FIRE AT THE DIANDO—A big fire of unknown origin at Diando studio the other night. Several valuable feature films burned. President-Manager W. A. S. Douglas not disturbed a bit. Only gritted his teeth a little harder and cried, "To work! To work!"

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PICTURES AT THE LEXINGTON—The Lexington Theater, Lexington avenue and Fifty-first street, which has been the home of grand opera, stock companies and legitimate attractions, is being turned into a motion picture house. Through arrangements with Artcraft Pictures, George D. Grundy is going to present photoplays at popular prices. There will be a change of bill twice each week; the first attraction being held the first four days of the week, the second, the last three days. It is understood that this arrangement will continue until Mr. Grundy's plans for the forthcoming season will be made public.

Rose Shulsinger has resigned from the World Films to become personal publicity representative to Mr. Grundy in his various activities. In addition, Miss Shulsinger will handle general publicity of players making her office in the Times Building.

INTER-OCEAN EXPANDS—The Inter-Ocean Film Company, Ltd., who have introduced so many big American productions to the British market, are going to handle some of the most important British films in foreign and colonial territories, including this country.

Inter-Ocean are neither manufacturers nor renters, but exclusively importers and exporters of films. Their organization represents a highly perfected film exchange, through which producers may secure the circulation of their goods all over the world under the most favorable conditions and with the best possible results.

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WHAT WILL THEY DO FOR EXTRAS?—An order has been issued by the District Attorney forbidding moving picture studio managers hereafter to employ male extras between the ages of 18 and 50. The District Attorney's office also will see that those engaged as agents in the hiring of people for pictures, vaudeville and legitimate productions turn their activities to something considered more useful to the general welfare. Assistant District Attorney Smith, who has gained fame as a raider, will have charge of the enforcement of the anti-loafing law in this county and it is whispered that he will not be lenient with moving picture people.

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GOODWIN TO ERECT STUDIO—Nat C. Goodwin is planning to erect a film studio on his ranch at San Jacinto, Cal. Walter MacNamara, author of "Traffic in Souls" and other big successes, is to be in charge. "Traffic in Hearts" has been suggested as a title of the first production.

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"BIRTH OF A NATION" STOPPED—Attorney General Reed of the State of Nebraska last week prevented the showing of "The Birth of a Nation" in Lincoln. He said he feared it would arouse race prejudice. "Now are the times when we must work together, a united people, to win the present war," he said. "We cannot have our progress toward this end jeopardized. Reports have come to me that indignation among the colored people in towns throughout the state has been aroused by the showing of the picture." The film has traveled over Nebraska for months, showing in every city and town of importance. While in Omaha an effort was made to get the city commission to stop it, but the request was denied.

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OUIMET OFFICIAL PHOTOGRAPHER—L. A. Ouimet, president of the Specialty Film Import Company, Montreal, has been appointed official photographer to the Canadian Government for the purpose of producing photoplays in which Canadian soldiers in the training camps will be featured.

PASTOR DEFENDS FILM—Rev. Paul Smith, whose seven-reel motion picture "The Finger of Justice" or "What Are You Going to Do With Us?" was not shown at the Lyric Theater last week as scheduled, will fight to have his film produced here. The picture was suggested to the clergyman in San Francisco in a crusade there last spring for a cleaner city. It is a photoplay based upon the campaign against commercialized vice in that city led by Mr. Smith, and the minister has announced that all net profits that might accrue from the exhibition of the film here and elsewhere would be turned over to the three trustees, of whom he is one, for the carrying on of social work.

The National Board of Review of Motion Pictures, which some time ago adopted the policy of refusing to approve "white slave" and similar pictures not serving a genuinely moral purpose, passed "The Finger of Justice" as not within the class to which its regulation applied.

It was shown here at a private exhibition at the Church of the Strangers, but License Commissioner Gilchrist refused to allow it to be given publicly.

The trustees of the Church of the Strangers, with whose endorsement the film was to have been shown, through their council, Ralph Folks, applied to Supreme Court Justice Pendleton on Saturday afternoon for an injuction against the License Commissioner.

Mr. Smith spoke at the Church of the Strangers, in Fifty-seventh Street, in defense of his picture, quoting a number of endorsements of it by social workers and others. He attacked the principle by which one man is empowered to say whether a film shall be exhibited regardless of popular opinion in the community.

William A. Brady's spy picture, "Stolen Orders," which for the past four weeks has been running at the Park Theater, was transferred to the Lyric on Sunday afternoon to fill the place of "The Finger of Justice." "Stolen Orders" will shortly be seen also in other legitimate theaters outside of New York. Mr. Brady will present the picture at Poli's Theater, Washington, for a week's engagement, commencing Sunday, July 7.

. . .

INDICTED FOR THEFT OF FILMS—Raymond Schmidt, who with his father, G. G. Schmidt, operates several motion picture theaters in Indianapolis, has been indicted on charges of alleged theft and use of "The Cold Deck," and other films before they had been shown by the theaters having rented them for "first-time shown films." The films were controlled in Indiana and Illinois by the Doll-Van Film Corporation. It is alleged that Schmidt and others obtained the films through an employe of the Doll-Van Corporation, who sold them to Schmidt for small sums of money.

MORE FAVORABLE TO FILMS—A letter from F. M. Halstead, chief of the Division of Customs of the Treasury Department, to Paul H. Cromelin, chairman of the export division of the National Association of the Motion Picture Industry, holds out some encouragement to makers of film in that the regulations have been modified on the line of ideas advanced by representatives of that body who lately appeared in Washington. The letter says in part:

I am enclosing copy of a circular letter, dated June 13, addressed to Collectors of Customs, amending the censorship regulations of May 29, which it is thought will meet the principal objections raised by you so far as they relate to the censoring of films. As I explained, the censorship of films for exportation to Great Britain, Australia, France, Italy and Japan is done at the request of the War Trade Board, which has made the censorship of such films a condition precedent to the licensing thereof. As will be noted in the attached circular letter, the War Trade Board has issued a general license for films exported to Canada, and hereafter the customs authorities will not require them to be submitted for censorship. Should the War Trade Board see fit to issue a general license for films exported to Great Britain and the other allied countries, like treatment may be accorded by this department.

As to your suggestions that films be censored for export by customs officials at the time they are passed upon for use in the United States by the National Board of Review, this is a matter which will require considerable thought and investigation.

The principal features of the circular set forth that films for export to Canada need not be submitted for censorship; provisions of circular letter of May 29 do not apply to films licensed and in transit before June 8; when multiple copies of any given film are intended to be exported, only the original thereof will be censored, which, if approved, shall be sealed and retained in customs custody. After the original has been censored and approved, the copies may then be submitted to the Collector of Customs for comparison with the original.

. . .

SENTENCED TO IMPRISONMENT—For violating the selective draft service law, Russell Story Hubley and Edna Clarke, a motion picture actress, were sentenced to imprisonment for a year and a day and six months respectively. Both pleaded guilty. Hubley will serve his term in the Atlanta Penitentiary and Miss Clarke will be confined in the women's prison in Queens County.

Hubley made a plea for exemption from military service before the local board because he had a wife to support. Miss Clarke posed as his wife, but Hubley's real wife, it developed, was with her parents in Scranton.

EXHIBITORS INDIFFERENT—Omaha, Neb., exchange managers are inclined to find fault because exhibitors of that city and vicinity do not attend special showings of big new releases. Quite often special invitations are printed and mailed, and always the exhibitors are telephoned and invited to be present. One exchange man, after hiring an operator, arranging for splendid musical accompaniment and obtaining permission to show his picture in one of the big downtown houses, had as his guests only three exhibitors. The three were enthusiastic about the picture. "But it was almost a waste of time," said the exchange man. "I was careful to consult the exhibitors and choose the hour when they could best attend. They had told me they were interested in seeing the picture, and I believe they were. But they didn't come. The exhibitors say it is impossible to see every release; that they make it a point to see those in which they are interested, and that they realize the value of seeing a picture before they buy it. They deny they are not interested."

. . .

EXPENSES TOO HIGH—The Lyric Theater, the only motion picture house in Worthington, W. Va., has been closed, and its owners, Paul K. Tetrick and Archibald G. Morgan, announce that the theater will be closed at least for the period of the war. The high operating expenses, they claim, have made the business no longer profitable.

. . .

ROOSEVELT'S WRITINGS TO BE SCREENED—In order to swell the coffers of the Red Cross and other charitable organizations, Col. Theodore Roosevelt has given permission for his writings and books to be used on the screen.

After completing the arrangements the Colonel said:

"Several of the more important producers of motion pictures have approached me with plans for films based on the books that I have written. I have never considered any of these offers seriously until recently, when it occurred to me that big sums might be realized for the American Red Cross or other war charities through the production and exhibition of such pictures. I have placed all of my motion picture affairs in the hands of Frederick L. Collins, publisher of McClure's Magazine, who has wide interests in the motion picture field.

"The final success of the undertaking, of course, depends not upon me but upon the consideration and support of the great motion picture public."

CROWDER LAW IN BUFFALO—Buffalo exchanges so far have not been greatly affected by the Crowder measure. Charles A. Taylor, manager of the local Pathe branch, however, says he will lose four salesmen, one cashier and a poster man. Arthur S. Hopkins of the Victor Film Company says his organization will remain intact. The Fox exchange expects to lose a few men, according to T. W. Brady, manager. The Metro office so far as not been affected, but Manager Eddie Hayes says that two of his employees may have to get into essential jobs. W. A. V. Mack of the Mutual branch, thinks his payroll will remain the same for a while. The theaters have lost ticket takers, ushers, etc., and several assistant managers are on the anxious seat.

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PRINCESS HASSAN ORGANIZING COMPANY—Princess Hassan (Ola Humphrey) of Oakland, Cal., who married Prince Hassan Bey, cousin of the Khedive of Egypt, who is now a general in the Turkish army, is organizing a special feature company, backed heavily with capital from San Francisco.

BIG "CRUSADER" BOOKINGS—C. E. Holah, in charge of A. H. Blank Enterprises in Iowa, Kansas and Nebraska this week reports a phenomenal record of datings already confirmed on "Pershing's Crusaders," the first Government war film in this section of the country. The announcement in the trade journals brought hundreds of inquiries for the picture. The four prints are practically booked solid for thirty days. Holah says it looks as though every town, village and hamlet throughout the Middle West will have played this picture sooner or later. The big demand coming from the State of Iowa is no doubt due to the casualties already reported of the Iowa troops.

. . .

WANT WESTERN PICTURES—"What are the favorite film plays?" was the question put recently to Harry L. Orear, Cincinnati branch manager of General Film. His reply was: "Seventy-five per cent. of the theatres getting our service want Western pictures, in which there is plenty of gun play." He stated that this was a reflection of war times.

EXPOSITION COMING ALONG—"Full speed ahead" has been ordered for the National Motion Picture Exposition in Boston, July 13-20, under the exclusive management of the Motion Picture Exhibitors' League of America. As the result of a meeting in Boston, June 25, attended by leading New England exhibitors and Boston boosters, Lee A. Ochs, national president, was made chairman of the exposition committee. He has the assistance of the biggest men in the business in New England.

Alice Brady, Billie Burke, Marie Doro, June Caprice, Doris Kenyon, Katherine Calvert and Charlie Chaplin have announced their intention of attending. Manager Ochs says he must have from thirty to forty stars to make the exposition a success. The first night will be Alice Brady night.

Manager Ochs promised the Boston exhibitors that if they could work through their district film managers and get the producers to send their stars he would guarantee an attendance of 100,000 people. Every newspaper in Boston has promised its support, and a large sum will be spent in newspaper and billboard advertising. The decoration will be on a magnificent scale, the nature of the hall giving full scope for novelties. The accessory firms will be bountifully represented and will display their wares to the fullest advantage.

The nearness of cantonments and naval bases will allow for the presence of bands and soldiers and sailors to give a martial touch to the gatherings. Government officials will place at the disposal of the management their films and war exhibits. There will be a Governors' day, with the Executives from the six New England States present, and Mayor Peters, of Boston, will open the exposition.

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RECORD IN PITTSBURG—What is regarded as a motion picture attendance record believed to surpass patronage in other cities has just been announced by the management of the New Grand Theater, Pittsburg. Since the opening on March 7, 1,698,453 persons have visited the theater. The figures for the opening week were given as 65,000, and last week as 120,000. The average weekly attendance approximates 100,000. The summer season was launched in a brilliant manner at the New Grand. The house is under the management of Harry Davis.

Away from the smiles and the curls, Mary Pickford again contributes an odd characterization in "How Could You, Jean" (Artcraft)

Gloria Swanson rejects the plea of Darrell Foss in "Her Decision" (Triangle)

Madge Kennedy, proud and inspired, in "The Service Star" (Goldwyn)

THE PICTURES' FIRST RUN REPORTED BY WIRE

EXHIBITOR COMMENTS — HOW IT WAS PLAYED UP

Wires Are Received from Every Part of the Country Immediately Before Going to Press. They Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires

"The City of Tears"

(Universal—Carmel Myers)

WIRE REPORTS—FAR WEST

Box Office Value.....Fair
Exhibitor Comments: "Carmel Myers pleasing." "Story long drawn out."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Good
Settings	Fair
Moral Effect	Questionable

THE PICTURE

Five-Part Drama by Olga Printzlau. Cast includes Edwin August, Earl Rodney, Beatrice Joy and Lottie Kruse. Directed by Elsie Jane Wilson.

Synopsis of Story: A young chorus girl finds herselt without funds at the close of the opera season, and accepts a position in a delicatessen shop. Before long, she and Tony, the young proprietor, are in love, but, as usual, the road is not clear, for Tony is arrested. To secure his bail the girl promises to visit an artist. But Tony is released, and follows the girl. There he learns the girl's reason, and all ends happily.

MUSICAL PRESENTATION

Open with a rubato waltz.
Title: Billy Leeds, a march.
T. After the dinner, a furioso.
T. That's all for to-night, dramatic.
T. A break in day's routine, slow soft.
T. Night draws near, appassionato.
T. What has become of Marie, rapid caprice style.
T. Memory returns, slow sad.
T. The new system, a waltz.
T. Saturday night, a march.
T. Goaded by love, Italian song.
Leeds preparing dinner, dramatic, slow.
T. We're going to be married, Italian song.

"A Woman of Redemption"

(World—June Elvidge)

WIRE REPORTS—FAR WEST

Box Office Value.....Fair
Exhibitor Comments: "Very average feature." "Fairly good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama. Cast includes Charles Martin, Marie Pagano, Alec Shannon and John Bowers.

Synopsis of Story: A young girl, daughter of a forest overseer, is desired by the foreman of the mill, who threatens to discharge the father if he refuses his consent. But the girl comes across a young boy from the East, who has been sent off by his father to mend his ways. The girl saves him from several predicaments, and in time he learns to love her and marries her, thereby defeating the foreman, who meets his death at the hands of a jealous squaw.

"The House of Gold"

(Metro—Emmy Wehlen)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Story a little too gruesome." "Went all right up to a too abrupt ending."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Good
Exhibitor Comments: "Receipts fine." "Wehlen liked well."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by Katherine Kavanaugh. Cast includes Hugh Thompson, Joseph Kilgour and Helen Lindroth. Directed by Edwin Carewe.

Synopsis of Story: Pamelo Cartwright marries Douglas Martin, believing that she is saving the life and honor of Frank Steele, the man she really loves. She is miserably unhappy as Martin's wife and when he, in a drunken moment, seeks to embrace her, she struggles with him and he is killed. Pamelo is tried for murder, but is acquitted and is about to marry Steele when Martin returns and announces it was his twin brother who was killed. But Martin himself conveniently dies and leaves Pamelo free to marry Steels.

MUSICAL PRESENTATION

Open with a quiet number.
Title: Why don't you say Good Morning? sombre, almost tragic.
T. Gilbert Martin, plaintive theme, minor.
T. At one of the most fashionable clubs, light. (Agitato at encounter, then back to light).
Martin enters house, slow minor, into major at House of Dreams.
T. Evening, Hawaiian dance to action. At close of dance go into one-step, soft, then into soft waltz.
T. Prepare yourself for a great shock, dramatic.
T. And now I must go on, one-step, soft into loud.
T. Then came a night, a soft waltz.
Martin at wife's door, agitato.
T. The cunning of Gilbert Martin, a hurry.
At Pamela, a soft waltz.
Martin carries dancer, agitato.
Police enter room, slow minor.
T. Gilbert enters gate, mysterioso, agitato at confusion, then plaintive.
Gilbert enters, mysterioso, then agitato to action.
Gilbert thrown over balcony, silence for few seconds.
Close with soft love theme.

"The Ghost of Rosy Taylor"

(Mutual—Mary Miles Minter)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "One of the best Mutuals in some time." "Star is popular."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Great
Exhibitor Comments: "Star popular." "Picture not as good as Minter's others."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Excellent
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by Josephine Daskam Bacon. Cast includes Alan Forrest, George Periolat, Helen Howard and Emma Kluge. Directed by Edward Sloman.

Synopsis of Story: Rhoda, on the death of her father, with whom she has lived in the Latin Quarter of Paris, finds herself destitute. She gains passage to America. her father's native land. Led by a mysterious sequence of events, she plays the part of a mythical housekeeper for a lady of wealth, and keeps her house in order during her employer's absence. Discovered in the house by the son of her mistress, she is taken for an impostor and put in a reformatory. The culmination of the mystery brings about a happy climax when she is restored to the family

"The Painted Lily"

(Triangle—Alma Rubens)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Not very popular with patrons." "Well done."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by Catherine Carr. Cast includes William V. Mong, Jack Richardson, Dorothy Hagar, Francis MacDonald and Alberta Lee. Directed by Thomas N. Heffron.

Synopsis of Story: A beautiful flower girl, to care for her invalid mother, properly marries a gambler, who immediately takes her into a world of luxury. But she is made to pay for this luxury, and is forced to lead a life loathsome to her. In the end, however, her husband dies, and leaves her free to marry the man of her choice.

"Tempered Steel"

(Petrova Pictures—Mme. Petrova)

WIRE REPORTS—EAST

Box Office Value.....Poor
Exhibitor Comments: "Story draws too much on coincidence." "Petrova is through in New York."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Petrova's personal appearance helped wonderfully." "Talked in theater and appeared on street."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Adequate
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by George Middleton. Scenario by Mrs. L. Case Russell. Cast includes P. Herbert Frank, Thomas Holding and Edith Hinckle. Directed by Ralph Ince.

Synopsis of Story: The story is about a Southern girl who becomes a great actress, mainly through the help of Ratakin, a well established star. Through jealousy and disappointment, he throws vitriol in the young woman's face, and she in an effort to save herself, shoots at him. She believes she has killed him, but nevertheless gives the opening performance of her play that night, proving she is of "tempered steel." In the end she finds she is not responsible for Ratakin's death and returns South to the man she really loves.

"The Kid Is Clever"

(Fox—George Walsh)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Nice comedy for hot weather." "Good picture for these times."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Walsh always draws well."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Adequate
Moral Effect	Wholesome

THE PICTURE

Five-Part Comedy by Randolph Lewis. Cast includes Doris Pawn, Ralph Lewis, A. Burt Wesner, Don Likes and Clyde Hopkins. Directed by Paul Powell.

Synopsis of Story: A strong desire for adventure leads young Kirke through many thrilling incidents. His father has given him three months in which to enjoy freedom, and asks in return that Kirke will settle down into a regular business man. To satisfy the young fellow's demand for thrills, the father engages a motion picture company to cure him of his wild streak. Young Kirke learns of this plot, and consequently, when he falls into the hands of real desperadoes, he treats them in regular film hero style. His bravery and resourcefulness lead him to success in capturing a daring Mexican rebel, and in addition he wins the love of a charming girl. And then only does he settle down to a quiet life.

"The Heart of a Girl"
(World—Barbara Castleton and Irving Cummings)

WIRE REPORTS—EAST
Box Office Value .....**Good**

Exhibitor Comments: "Scenes of Washington an attractive feature." "A good picture." "A political love story that seemed to please every one."

WIRE REPORTS—SOUTH
Box Office Value.....**Good**
Exhibitor Comments: "Gripping picture." "Good entertainment."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE
Five-Part Drama by Maravene Thompson. Cast includes Irving Cummings, Charles Wellesley and Clay Clement, Jr. Directed by John Adolfi.
Synopsis of Story: The girl in the story meets an ambitious young congressman, who is running for governor. By an unfortunate occurrence in her home the congressman is placed in a bad light by the opposing party. The girl, however, comes to his rescue, tells the truth and turns the tide in his favor.

MUSICAL PRESENTATION
Open with quiet theme.
Title: We find Betty Lansing, intermezzo style.
T. Two members of the State Committee, agitato.
Kent sees Betty, back to intermezzo.
T. I've had such a thrilling adventure, theme.
T. I'm glad you won so much, soft slow romance.
T. You know Johnny enlisted, theme.
T. Thursday night, a waltz for reception.
T. Don't be so fussy, a one-step.
Oakland steals flower, a hurry.
Follow action into dramatic agitato.
T. An unwilling heroine, slow minor.
T. That night, a prey, theme.
T. You're a pretty good dealer, dramatic tension.
T. These friendly games don't seem, an intermezzo.
T. Convention Day, a popular march.
Band stops, rather pathetic, minor.
T. And the gambling is a social, big bright strain to end.

"Closin' In"
(Triangle—William Desmond)

WIRE REPORTS—SOUTH
Box Office Value.....**Fair**
Exhibitor Comments: "Star not very popular here." "Picture went well."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Adequate
Moral Effect	Wholesome

THE PICTURE
Five-Part Drama by Joseph F. Poland. Scenario by George E. Jencks. Cast includes Maud Wayne, George Pearce, Darrell Foss and Alberta Lee. Directed by J. W. McLaughlin.
Synopsis of Story: Jack Brandon, believing himself about to die, saves Carlton from prison by leaving town and assuming the blame for the banker's ruin, Carlton's daughter, who was Brandon's fiancee, goes West to recoup the family fortunes. There she meets Brandon, who has gained in health and has amassed a fortune. The girl spurns him, but upon a deathbed confession of her father, learns of Brandon's sacrifice and marries him.

"Hell Bent"
(Universal—Harry Carey)

WIRE REPORTS—MIDDLE WEST
Box Office Value.....**Great**
Exhibitor Comments: "Very big first time Carey shown here." "Star popular." "Audience liked him better than Hart."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Fair
Acting	Excellent
Photography	Excellent
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE
Five-Part Drama by Jack Ford. Cast includes Duke Lee, Neva Gerber, Vester Pegg and Joseph Harris. Directed by Jack Ford.
Synopsis of Story: The story concerns the activities of "Cheyenne" Harry and his defense of Bess—a girl forced to dance in a cheap barroom in order to send money to her invalid mother. Bess is the victim of a stage-robber's affections, and it is only through the daring and endurance of "Cheyenne" that Bess is able to remain West. In an attempt to save the girl, "Cheyenne" is forced to walk through a desert without water, but he emerges victorious—to Bess.

MUSICAL PRESENTATION
Open with moderate 4-4 movement.
Title: What's the matter? agitato.
T. In Gila City, a caprice.
T. The city of attraction, a one-step.
Cheyenne at door, slow song-style.
T. Mary's debut, a rag one-step.
T. You look out of place here, a waltz.
T. Beau's men are ready, agitato.
T. Beau, realizing, a galop.
T. My own brother, slow soft dramatic.
Mary runs to Cheyenne, soft waltz.
T. The witches of the sand, very slow 4-4.
T. And then one day, slow waltz to end.

A beautiful scene from "A Good Loser" (Triangle) in which California again exerts her appeal

A double exposure of views amuses Francis X. Bushman and Beverly Bayne in "A Pair of Cupids" (Metro)

Maude Wayne and Jack Livingston are about to settle the great question, "Who is to Blame?" (Triangle)

"A Desert Wooing"
(Paramount—Enid Bennett)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "A sweet little story, but not much to it." "A good one."
WIRE REPORTS—MIDDLE WEST
Box Office Value.....Good
Exhibitor Comments: "Good receipts" "Star great favorite."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Excellent
Technical Handling	Excellent
Settings	Good
Moral Effect	Wholesome

THE PICTURE
Five-Part Drama by J. G. Hawkes. Released by Paramount. Features Enid Bennett, supported by Jack Holt and Donald Macdonald. Directed by Jerome Storm, under the supervision of Thomas H. Ince.
Synopsis of Story: "A Desert Wooing" is the story of a man who marries a social butterfly and takes her West to his ranch. She loves him, but resents his masterful manner when he throws a former admirer out of the house and sends her relatives and friends back East. Then the old admirer, who is a surgeon, shoots the husband and tries to overpower the wife. She obtains the revolver, however, and forces him to attend her husband. Then she sends him away and resolves to live entirely for her husband.

MUSICAL PRESENTATION
Open with sentimental serenade.
Title: After an hour's canter, a waltz.
T. Then the trap was set, 2-4 serenade.
T. Three months later, a lively theme.
T. Then went a week, a slow minor.
T. When the night has trailed, mysterioso.
T. You dared, dramatic tension.
When fight begins, agitato.
T. It was through him, dramatic tension.
T. When dawn came over the sand, lighter theme.
T. Billy, who is this woman, oriental theme.
T. The watchers, agitato.
T. It was a put up job, a waltz.
T. Van, you have come back, agitato.
T. Dawn, a soft waltz to end.

"The Venus Model"
(Goldwyn—Mabel Normand)

WIRE REPORTS—EAST
Box Office Value.....**Good**
Exhibitor Comments: "Public seems to be getting used to Mabel Normand's straight work and like her immensely." "Good stuff."
WIRE REPORTS—MIDDLE WEST
Box Office Value.....**Good**
Exhibitor Comments: "Star pleases in attractive play." "Used department store window display of bathing suits using model like picture, and star's name." "Audience well pleased."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE
Five-Part Comedy by H. R. Durant. Cast includes Rodrique La Rocque, Alfred Hickman and Nadia Gray. Directed by Clarence Badger.
Synopsis of Story: "The Venus Model" is the name of a bathing suit designed by Kitty, who works in a manufacturer's shop. The firm had fast been losing money, but orders came in in thousands for the latest "one piece." So Kitty had plenty of money, too, and married the proprietor's son and sent a villain in the story merrily on his way.

MUSICAL PRESENTATION
Open with a soft caprice style.
Title: Send Miss O'Brien to me, love song.
T. The greatest day in the week, an intermezzo.
T. This would only happen, love song.
T. Meanwhile one of the creditors, soft intermezzo.
T. Oh, it's all right, love song.
T. The following morning, dramatic tension.
T. A big night for Happy, a romance.
T. She did it all, love song to end.

"A Man's World"
(Metro—Emily Stevens)

WIRE REPORTS—EAST
Box Office Value.....**Fair**
Exhibitor Comments: "'A Man's World' not as good as usual." "Star always good."
WIRE REPORTS—MIDDLE WEST
Box Office Value.....**Good**
Exhibitor Comments: "Recepits fine." "Audience liked it immensely."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE
Five-Part Drama by Rachel Crothers. Scenario by June Mathis. Cast includes John Merkyl, Frederick Truesdell, Sidney Bracy, Florence Short and Baby Ivy Ward. Directed by Herbert Blache.
Synopsis of Story: A woman novelist, Frank Ware, has adopted a child, whose mother had been betrayed. The novelist is courted by Gaskell, who is the father of the child. His real character is revealed in time to save the woman an unhappy wedded life and she accepts the love and name of a violinist who had always cared for her.

Lois Wilson and her fast friend in "One Dollar Bid" (Triangle)

Airy defiance of bullets and steel in "Her Screen Idol" (Sennett-Paramount)

A settlement between the Whites and Indians in "Closing In" (Triangle) with William Desmond, Maude Wayne and Claire McDowell as the central figures

MUSICAL PRESENTATION,

Open with soft, slow minor.

Title: In the five years that followed, a bright caprice.

Watch for piano effect, then same caprice, or change.

T. It says that Mr. Gaskell, rather agitato.

T. Ten o'clock the following morning, serious mood.

T. In the course of the fortnight, rather bright.

T. I am going to send the child away, sombre.

Gaskell and Lione together, hurry.

Gaskell joins others, sombre.

T. After the return to the city, love theme.

Frankie at nursery door, slow and soft.

T. Friday evening, bright waltz (very soft at Lione and David).

Going into agitato with action.

Dinner scene, very bright.

T. You promised me, love theme.

T. Miss Ware asked, soft plaintive.

Gaskell rings, agitato, or dramatic tension, with fight furioso.

Gaskell leaves room, soft plaintive.

T. Then came the realization, love theme, broadening out to end.

"Shark Monroe"

(Paramount—William S. Hart)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Hart gets away from his usual stuff." "Hart does not draw as well as usual."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by C. Gardner Sullivan. Cast includes Katherine MacDonald, Joe Singleton, Bertholde Sprotte and George McDaniel. Directed by William S. Harte, under the supervision of Thomas H. Ince.

Synopsis of Story: A young girl and her brother who are on their way to Alaska offer to work their passage on Shark Monroe's schooner, and though he has little use for women aboard his ship he finds something sufficiently different about this one to make him consent. The brother is a worthless sort, and both he and the girl fall into bad hands when they reach Skagway. Shark comes to the rescue, and after some startling hand-to-hand fights he not only saves the girl but wins her love and respect.

MUSICAL PRESENTATION

Open with light intermezzo style.

Title: Shark Monroe, a slower mood, serious.

T. Then the dusk, rapid agitato.

T. With the cheery morning, an intermezzo, light.

Fox-trot for dance hall.

T. Despite your kindness, slow, soft theme.

T. I told you I was, rapid galop.

T. While the long savage, intermezzo.

T. Please, please, very slowly and soft.

T. With the bashful sun, a polonaise.

Fight begins, agitato.

T. As the winking stars, slow poetic.

T. Here's a man, agitato.

T. He's dead, slow soft.

T. Oh, you blind man, slow theme to end.

"Social Quicksands"

(Metro—Bushman-Bayne)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Popular stars played up in lobby display." "Bushman does not draw as well as in the past."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Questionable

THE PICTURE

Five-Part Comedy-Drama. Cast includes Lila Blow, Mabel Frenyear, William Stone and Jack Dunn.

Synopsis of Story: Phyllis Lane was certain that if once a certain eligible bachelor met her, he would fall in love and marry her, so she planned to attract his attention in an unusual way. But in carrying out her intentions she was mistaken for a thief and encountered many obstacles. In the end the bachelor did succumb and Phyllis was made happy.

MUSICAL PRESENTATION

Open with a gay tune.

As reception novelty starts, a martial theme.

At Warren Dexter, a quiet theme.

Title: I won't hush, agitato.

Phyllis goes out, quiet.

At Mollie Dudley, agitato and mysterioso to action.

Crooks enter room, a hurry.

Phyllis discovered, loud minor theme.

T. If I let you go, soft love theme.

Mollie enters home, agitato.

At Dexter's lodge, lively tune.

T. Swallowing the bait, love theme.

T. Now for the dark cloud, sombre.

Mollie calls Phyllis, agitato.

Phyllis enters lodge, neutral improvisation.

T. After supper, love theme.

Phyllis raises window, agitato into hurry.

T. You won't have to go, love theme.

T. Midnight, mysterioso, agitato at fight.

T. You do love me, love theme.

T. The following evening, gay.

T. That's not Ann Thompson, love theme to end.

"You Can't Believe Everything"

(Triangle—Gloria Swanson)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Picture just fair." "Made a good impression."

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Only ordinary picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Adequate
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by Norman Sherbrook. Cast includes Darrell Foss, Jack Richardson, Edward Peil, James Cope and Claire MacDowell. Directed by Jack Conway.

Synopsis of Story: Society gossips are busy tearing to pieces the reputation of Patria, when Carson, for selfish reasons, comes to her defense, and announces his engagement to her. A long coat of Patria's worn by a society leader's daughter is the cause for the scandal, but later developments clear away suspicion from Patria, and she learns of Carson's true nature in time to accept Jim Wheeler's proposal of marriage.

MUSICAL PRESENTATION

Open with a poetic intermezzo.

Title: Sauce for the gander, a waltz.

T. Jim in Wonderland, a gavotte.

T. A private detective covers, a mysterioso.

T. The fact that Peter, back to gavotte.

T. Bob has just 'phoned, appassionato.

Charity in room, an intermezzo.

T. Day dawns at last, soft waltz.

T. The little picture actress, a polonaise.

For wedding march, a popular march to end.

"The Service Star"

(Goldwyn—Madge Kennedy)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Striking originality of picture liked." "Madge Kennedy very popular here."

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Fair
Exhibitor Comments: "Story drawn out." "Climax good."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Excellent
Story	Good
Acting	Good
Photography	Good
Technical Handling	Excellent
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by Charles A. Logue. Cast includes Clarence Oliver, Maude Turner Gordon, Mabel Ballion, Victory Bateman and Tammany Young. Directed by Charles Miller.

Synopsis of Story: Marilyn March has been so neglected that when the war breaks out she decides to claim a heroic soldier for her husband. The young fellow's mother—much to the girl's surprise—accepts her without question. Finally the girl learns the reason. The son has not gone to war at all, but has sent another man in his stead while he stays at home in hiding, taking all the glory. But through the influence of the girl he overcomes his cowardice, and, after a real marriage, sails for France.

MUSICAL PRESENTATION

Open with a popular war song.

Two old ladies in room, go into a Romance.

Title: Hillcrest, the Washington house, first theme.

T. The Ladies' Loyalty League, a pizzicato.

T. The next morning, theme.

T. In another wing, an intermezzo.

T. Tired from the strain, mysterioso.

T. As the days go by, love song style.

T. Blinky calls, dramatic.

T. For the first time, theme.

T. To escape another meeting, slow romance style.

Blinky fighting with girl, agitato.

T. The death of fear, theme.

Finish with popular march, if desired.

"The Kaiser's Shadow"

(Paramount—Dorothy Dalton)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Fair
Exhibitor Comments: "Good plot." "Interesting picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Excellent
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by O. R. Cohen and J. U. Giesey. Cast includes Thurston Hall, Edward Cecil, Charles French, Otto Hoffman and Leota Lorraine. Directed by R. William Neill, under the supervision of Thomas H. Ince.

Synopsis of Story: Clement Boyd invents a "ray rifle" which the United States Government has accepted and the plans for which are sought by William Kremlin, chief of the German spies in this country. Boyd takes the plans with him on his honeymoon to insure their safety, but this involves him in serious trouble. Fortunately for him, however, two of Kremlin's trusted agents are United States Secret

Service operatives, and through their agency, the German spy system is severely jolted. The plans are saved and the spies dispersed after their leader has been slain.

MUSICAL PRESENTATION

Open with a waltz.
Title: The wedding of Clement Boyd, a march.
T. We must see Boyd, slow 6-8 movement.
T. Everything is all right, agitato.
T. Dusk in the suburbs, slow soft.
T. Hugo, you have tailed, appassionato.
Doris hiding plan, soft slow.
T. There is a traitor among us, agitato.
T. To-night at eleven, soft waltz.
T. The National Club, national anthem.
T. This canker core, agitato.
T. Toward eleven, slow, soft.
T. In this case, a dozen vials, mysterioso.
T. Stop! agitato.
T. Little Allie, whom I thought, French anthem.
U. S. flag shown, Dixie.

"The Claws of the Hun"
(Paramount—Charles Ray)

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Too much cannot be said for picture." "Best propaganda film yet." "Ray becoming one of best box office attractions." "Audience more than enthusiastic."

WIRE REPORTS—MIDDLE WEST
Box Office Value.....Good
Exhibitor Comments: "Impressive picture." "Lots of punch."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Excellent
Settings	Adequate
Moral Effect	Wholesome

THE PICTURE
Five-Part Drama by Ella Stuart Carson. Adapted by R. Cecil Smith. Released by Paramount. Features Charles Ray, supported by Jane Novak, Robert McKim and Melbourne MacDowell. Directed by Victor L. Schertzinger, under the supervision of Thomas H. Ince.
Synopsis of Story: When John Faith seeks to enlist at the outbreak of the war, his mother, who is seriously ill, opposes his course and finally succeeds in convincing him that his enlistment would kill her. So he stays at home and his friends brand him a slacker. But it is by remaining at home that he discovers and frustrates the plottings of Hun agents who seek a formula used by his father. In the end he wins his mother's consent and goes "over there."

MUSICAL PRESENTATION
Open with soft intermezzo.
Title: I drink to the flag, bright march.
T. The Stanton Munition Works, a reverie.
T. Carl Von Helm, a nocturne.
T. At Godfrey Stanton's, a caprice.
T. As day gropes its way, soft intermezzo.
John meets Mr. Burke, appassionata.
T. Stop! slow, soft.
T. Over there! Over there that song.
T. Midnight at the Schuyler Club, slow minor.
T. I thought Werner was, dramatic tension.
T. The nearest police station, a hurry.
T. Fifteen minutes later, an intermezzo.
T. Stick it out, Dad, appassionata.
John escapes, agitato.
T. The bugle call to manhood, Over there song.

"The Cabaret"
(World—Carlyle Blackwell)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Blackwell at his best." "Carlyle Blackwell good."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

THE PICTURE
Five-Part Drama by J. U. Giesey. Cast includes Montague Love and John Bowers. Directed by Harley Knoles.
Synopsis of Story: The plot of "The Cabaret" is similar to the story of "Trilby," for like Trilby, this heroine lives in an artist colony and has her host of admirers. There are four in particular that she favors, but when she suddenly becomes a great success on the stage their values become confused. In the end, however, she chooses the right man and sees the true character of one of her four friends who had tried to influence her judgment.

MUSICAL PRESENTATION
Open with medley of popular songs.
Title: Helen Courtlet, popular ballad.
Audience applauds, a one-step.
Helen dances, a two-step.
T. Here is my card, an intermezzo.
At Ned's studio, a serenade, love theme.
T. She has evidently taken Ned, dramatic tension.
T. Impressed by Helen's beauty, soft barcarolle.
T. In due time, theme.
T. Your work is beautiful, a serenade style soft.
Ned enters Turner's room, dramatic tension.
T. I'm ashamed of you, love theme.
T. She shall not stay here, dramatic tension.
T. And in the morning, a nocturne, soft.
Stage curtains part, a tango.
Helen sits on couch, a two-step.
Lorrimer enters dressing room, love theme.

ALL WIRES TO DATE ON PICTURES PREVIOUSLY REPORTED

The exact average of all box office values received to date, also the most descriptive comments.

Picture	*Dist.*	*East*	*Mid West*	*Far West*	*South*	*Comments*
Ace High	Fox	Good	Good	Good	Good	"Mix appeal to men especially strong." "Playing it for full week with special music." "Good story." "Large lobby photographs of star attracted crowd." "Very good play."
All Woman	Gold.	Fair	....	....	....	"Star pleasing." "Mae Marsh always popular." "Show weak."
Bravest Way	Param.	Good	Good	Good	Good	"Went great." "First Hayawaka to go so well." "Story good for star."
Cecilia of Pink Roses	Select	Poor	Good	....	Good	"No vitality to story." "Poor comedy." "Cut-outs used in lobby."
Claw, The	Select	Good	Good	Good	....	"Young always draws well." "Good picture." "Fine play for Young."
Eagle, The	Univ.	Good	Fair	Great	....	"Patrons always like Salisbury." "Dandy picture." "Goes well with children." "Salisbury good in character."
Find the Woman	Vita.	Fair	Good	....	....	"Too many impossible situations." "Good cast with Alice Joyce always popular." "Story slow in getting started."
Firefly of France	Param.	Great	Good	....	....	"Audience displayed unusual interest." "Tense story, well acted." "Capacity at every performance."
Girl in His House	Vita.	Great	Good	Good	....	"Story slow." "Sufficiently sentimental to appeal to women." "Best bill shown." "Liked by Williams' admirers."
Good Night Paul	Select	....	....	....	Good	"Pleased crowd." "Constance Talmadge always draws."
Her Final Reckoning	Param.	Good	Good	....	....	"Censors mutilated film so that story was uninteresting." "Played to crowded houses." "Frederick made new friends."
Hit-the-Trail-Holliday	Param.	Good	Good	Good	Good	"Audience did not seem to like it as well as 'Broadway Jones'." "Made a big hit." "Amusing picture in which Cohan was very well liked."
Honor's Cross	Gold.	Fair	....	....	....	"Not very enthusiastic audience." "Rhea Mitchell liked very much."
How Could You Jean?	Param.	Great	Great	....	Fair	"Good business on second showing." "Lobby filled with spring flowers." "Capacity houses for one week." "Appeals to children." "Matinee bigger than nights."
Lend Me Your Name	Metro.	Good	....	Good	....	"Played to excellent business." "Didn't care for this picture." "Lockwood is well liked."
Love's Conquest	Param.	Fair	Good	Good	....	"Costume plays not popular now." "Pretty good."
Man Hunt	World	Fair	....	....	....	"Work of star held up the play." "Audience liked it."
Missing	Param.	Fair	Great	....	....	"Drawback to picture is that it has no star." "Very appealing." "Not a dry eye in audience." "Unusually interesting story of love and war."
Moral Suicide	Pathe	....	Good	....	....	"Well acted." "Picture full of interest." "Better than 'Damaged Goods.'"
Only Road	Metro.	Good	....	....	Good	"Star well liked." "Star in pleasing picture." "Ordinary run of play."
Ordeal of Rosetta	Select	Good	....	....	Good	"Strong drama; climax saved it." "Star excellent." "Supporting company splendid."
Rose of Paradise	Paral.	Good	....	....	Fair	"Bessie Barriscale especially good." "Star handicapped by poor story."
Sandy	Param.	Great	Good	....	....	"Picture full of thrills." "Excellent picture." "Good clean film."
Say! Young Fellow	Param.	Great	Great	....	....	"Best picture Fairbanks has made in some time." "Splendid comedy." "Does great early afternoon business." "Box office treat."
Scarlet Road	Fox	Good	....	Good	Good	"Drew well." "One of largest Monday audiences in some time." "Picture fair." "Street car advertising used." "Carey favorite here." "Dramatic and well acted."
Soul for Sale	Univ.	Good	Good	Good	....	"Audiences liked it." "Used display in neighboring stores." "Excellent picture." "Story is a corker." "Story and acting very good."
Station Content	Tri.	Fair	....	Fair	....	"Star pleasing." "Story very medium." "Audience seemed to like it."
Toys of Fate	Metro.	Fair	....	....	Fair	"Fair picture." "Cool weather helped business." "Nazimova generally liked." "Did not care for story." "Nazimova's acting truly wonderful."
Under the Yoke	Fox	Fair	Great	....	Good	"Not as good as other Bara plays." "Bara always goes well in this neighborhood." "Bara popular though not as good as usual."
We Should Worry	Fox	Good	Good	Fair	....	"One of few kid pictures to go across in community." "Good entertainment." "Featured Fox kiddies in advertising."

FROM PRODUCER AND DISTRIBUTOR

HODKINSON CORPORATION'S PLAZA PICTURES—The W. W. Hodkinson Corporation is adding product to its Hodkinson Service. This new material will be known as Plaza Pictures. Two and possibly three popular stars will be included under the brand and their pictures will be released in series maintaining the present alignment. Mr. Hodkinson's statement was: "Plaza Pictures are good photoplays in every sense of the word. The addition of new product is a step forward for us. We now have Paralta Plays, Plaza Pictures and the Douglas Natural Color Pictures, and more coming. Many exhibitors seem unable to fix clearly in their minds that the Hodkinson organization is built with a definite purpose and is striving to achieve a definite object, the buying of product for the exhibitor at a reasonable rate rather than to force upon him the product of the producer regardless of quality. This acquisition of new product, and the fact that we are putting out our own picked men in the field should distinguish us clearly and make the exhibitors realize that we are a separate and distinct organization. We will be in a position to announce the stars in Plaza Pictures next week. The production of Plaza Pictures is well ahead of schedule, so that we can assure the exhibitors there will be no delay or trouble on that score."

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AMERICAN STANDARD'S NEWEST—General Sales Manager William Stoermer of the American Standard Motion Picture Corporation announces as additions to the company's program "Hearts Aflame," in four reels, starring Marie Stewart, and "Shattered Souls," featuring Arthur Donaldson, also a four-reel subject. Mr. Stoermer says many exhibitors already have booked them and boldly displayed on striking paper will find them rare pullers.

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FIRST BROCKLISS ANNIVERSARY—On June 25 J. Frank Brockliss, Inc., celebrated the first anniversary of its entry into the export and import film industry. Sidney Garrett, the president, is one of the bright and energetic executives in filmdom. About the time J. Frank Brockliss decided to open a New York office he met Mr. Garrett, and was so impressed that he made him an offer to go into business with him. A few manufacturers that the house of Brockliss has represented during the past year are the Rex Beach Company, Arrow Films Corporation, Rita Jolivet Film Corporation, Selig Polyscope Company and King Bee-Billy West Company. Sidney Garrett is also exclusive purchasing agent for the Mundus-Film Company, of Paris; Clement Mason, of Australia, and J. Frank Brockliss, Ltd., of London.

PATHE'S "MORE TROUBLE" OUT—On Pathe's program to be released July 14 the big feature is "More Trouble," in which Frank Keenan is starred. It was produced by the Anderson-Brunton Company and is in five parts.

Episode 19 of "The House of Hate," with Pearl White and Antonio Moreno, is listed. The title is "The Hooded Terror Unmasked."

The fun section is "Fire the Cook," a Toto comedy.

Part 10 of "Britain's Bulwarks" is called "With the Policemen of the Allies on the North Sea."

The third unit of the last Official War Review is released, and "Our Volcanic Neighbors" is the title of the picture of the Post Travel Series.

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"'MIND-THE-PAINT' GIRL" COMPLETED—Anita Stewart has completed "The 'Mind-the-Paint' Girl," the first of the special series of her productions which Vitagraph plans to release soon. Albert E. Smith, president of Vitagraph, and Miss Stewart are considering a number of other plays to be used for other vehicles.

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AFFILIATED UNITS ELECT—That the exhibitors' booking corporations associated with the Affiliated Distributors' Corporation are losing no time to make the cooperative booking plan of the Affiliated operative was evidenced last week by the election of officers in several additional units. The presidents elected in each territory follow:

Michigan—W. S. Butterfield, Battle Creek; Northern Ohio—Henry H. Lustig, Cleveland; Southern Ohio and Eastern Kentucky—Charles Weigel, Cincinnati; Illinois and Wisconsin—William Heaney; Upper Western New York—Ira Moshier, Buffalo; Indiana and Western Kentucky—L. Hugh O'Donnell, Washington; South Atlantic States, H. B. Varner, Lexington; Rocky Mountain and Pacific States—J. S. Barlow.

The booking corporation in each territory handling the product released through the Affiliated maintains offices under the supervision of the officers of each corporation. Experienced managers have been chosen as active managers for these offices and are under the control of the executive of the booking corporation, who directs and approves all bookings, prices and classifications.

In addition to this manager and his staff, a representative of the Affiliated is assigned to each territory at the expense of the Affiliated to cooperate in the sale of bookings in excess of the unit's quota.

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"SPORTING LIFE" READY—Maurice Tourneur has just completed his film production of the Drury Lane melodrama, "Sporting Life," which is to be exploited by Hiller & Wilk, Inc., and has started work on a new photodramatic offering.

JUST CAUSE FOR PRIDE—At the height of the world war, when almost any cautious-minded person would have hesitated about plunging into new ventures calling for tremendous capital, Samuel Goldfish had the courage to launch a big new producing and distributing organization because he felt certain that he saw the necessity for such a company and because he believed the exhibitors of the country would welcome Goldwyn. His foresight has been verified; but this does not in any way minimize the dangers to which he and his associates laid themselves liable. Mr. Goldfish had retired from an organization, for the success of which he was in a great measure responsible, had retired with a large fortune. But for years he had realized that there could be another big company with a policy of quality production. That he believed there was not sufficient quality product must be evident; otherwise there would have been no Goldwyn today. And the complete and final proof of the necessity for Goldwyn may be found in the roster of more than five thousand exhibitor-customers.

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FOX ACQUIRES ST. LOUIS THEATER—William Fox has further extended his amusement enterprises by assuming sole control of the Victoria Theater in St. Louis on a ten-year lease. This is the twenty-seventh theater under Mr. Fox's management, all located in New York, New Jersey, Connecticut and Massachusetts. The St. Louis playhouse will be known as the William Fox Liberty Theater.

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SHIPMAN SELLING SHORTIES—Ernest Shipman reports to his New York office considerable activity following his arrival in Los Angeles. Several independent productions have been taken over by Mr. Shipman for exploitation on the state rights sale basis. He has made an arrangement with the W. H. Clifford Photoplay Company, Inc., whereby the fourth and fifth releases of the Shorty Hamilton series have been completed, and their release dates will be announced shortly.

Mr. Shipman is considering confining his activities largely to the offices he is opening in Los Angeles.

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HOLMES IN COMEDY PICTURES—H. E. Aitken for the Triangle Film Corporation, has closed a contract with Taylor Holmes for three years. He will make comedy pictures. It is the purpose of the Triangle to feature the well-known actor as a comedy star, and present him in a series of program releases along the lines that made Douglas Fairbanks famous when Triangle introduced the latter to the film field about three years ago. Holmes has been starring in Essanay pictures.

WASHBURN IN GYPSY TRAIL—Bryant Washburn, recently induced to twinkle in the Paramount constellation, will make his bow under the new management in "The Gypsy Trail," from the pen of Robert Housum. It is a comedy of the romantic type. This will be the first of the series of eight Bryant Washburn Paramount pictures to be produced during the coming year.

George Melford, one of the most experienced and successful of the Famous Players-Lasky directors, has been assigned to direct Lila Lee, the new Famous Players-Lasky star, in her first Paramount picture, "The Cruise of the Make-Believe," from the well-known story by Tom Gallon.

Under the direction of Emile Chautard, Pauline Frederick has started work at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation on her next Paramount picture, "The Shadow of the Rope," a story by E. W. Hornung, which has been adapted for the screen by Eve Unsell. Miss Frederick plays the role of a young Australian bride, recently arrived in America, who is unjustly accused of the murder of her brutal husband.

"Out of a Clear Sky," the Paramount production in which Marguerite Clark is to be starred under the direction of Marshall Neilan, will have a most elaborate set. It is a faithful reproduction of the interior of the famous Palais Gruuthuuse in Bruges, Belgium, well known to tourists previous to the great war, and will be used in filming the early scenes of the picture, which are laid in Belgium.

Fred Stone has started his adventurous career at the West Coast studio in "Under the Top," directed by Donald Crisp, and began by sliding head-downward on a rope from the top of a church steeple to the ground. The story was written by John Emerson and Anita Loos and the continuity is by Gardner Hunting.

Cecil B. De Mille's big special production, "We Can't Have Everything," is scheduled for release under the Artcraft trademark July 8.

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ARROW REISSUES BULLETIN—The activities of the Arrow Film Corporation have so broadened as to require a systematization of their selling campaign on productions offered to the state rights market. Single and double reel reissues of productions with stars of present day popularity and seven new productions of five, six and seven reels will be offered to the trade during the next four weeks. Of this number, thirty single reel and ten double reel Warren Kerrigan subjects already have been placed upon the market, together with four Allison-Lockwood subjects, each in five reels. A monthly bulletin will be issued containing much valuable information for salesmen, which will be mailed free to state rights men.

BRUNTON GIVES A BANQUET—A banquet celebrating the completion of "The One Woman," Mastercraft's screen version of the Thomas Dixon novel, was given by Robert Brunton, head of the Brunton Studios where the big production was filmed, to F. Eugene Farnsworth, president of Mastercraft, and the leading members of the cast. It was held in the Los Angeles Athletic Club last week and was attended by thirty guests. Howard Hickman presided.

The notables present included Bessie Barriscale and Louise Glaum, Paralta stars; Clara Williams, Adda Gleason, W. Lawson Butt, Joseph J. Dowling and Herschel Mayall of "The One Woman" cast, and representatives of the various departments of the Brunton Studios which had to do with the filming of the picture.

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MUTUAL TO DISTRIBUTE HAYAKAWAS—Selling plans for the series of Sessue Hayakawa specials, produced by the Haworth Pictures Corporation and to be distributed through exchanges of the Mutual Film Corporation, have been completed at a series of conferences between Haworth representatives and officials of the Mutual in the office of James M. Sheldon, president of the Mutual in Chicago. September 1 has been selected as the date when the first of the Hayakawa specials will be available for pre-release. The succeeding pictures, eight in all, will be available at Mutual exchanges. The exhibitor will be provided with a most complete array of advertising.

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FIVE BIG GOLDWYNS—Five productions, two virtually completed, for Goldwyn's second producing year are under way at the Fort Lee studios of the company. This means that the twenty-six pictures promised for the year, beginning with "Polly of the Circus," have been finished. With the release of "Money Mad," starring Mae Marsh, on Aug. 25, Goldwyn's first milestone will have been passed.

Geraldine Farrar's initial Goldwyn production, which probably will be the first release of the new year, is nearing completion under the direction of Reginald Barker.

Tom Moore's first Goldwyn starring vehicle is being assembled and titled and will be ready for release among the first of the forthcoming season.

Madge Kennedy has been photographed in the concluding scenes of "Friend Husband," written by Lois Zellner and directed by Clarence G. Badger.

Mabel Normand's "Back to the Woods" is completed and she is at work on a new production, and Mae Marsh has finished "Money Mad" and is busy on another.

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NEW SERIAL FOR PEARL WHITE—Pathe has purchased a very strong story by George B. Seitz and Bertram Millhauser, the working title of which is "The Lightning Raider," to be serialized and to star Pearl White. Mr. Seitz is the author of "The Iron Claw," and Mr. Millhauser is the scenario writer of "The Fatal Ring" and "The House of Hate."

A CORRECTION—An impression prevails that the Government is not supplying any war film to be used in the news weeklies issued by the motion picture companies, due to the release of the Allies' Official War Review. In correcting this erroneous impression Charles S. Hart, Director of the Division of Films, sends us excerpt from a letter written by him to each of the several companies distributing news weeklies. The letter was dated May 23 and reads as follows:

"Each week beginning the week of June 3, we will place at your disposal, at the offices of this committee in the Times Building, official war films that we consider valuable to the news weeklies. You will be charged $1 per foot for each foot of this film used by you. The committee reserves the right to supervise the editing of this official war film to conform to the policies of the American Government."

The Allies' Official War Review is an entirely separate release.

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THREE SELECTS THIS MONTH—Besides Alice Brady's latest Select picture, "The Whirlpool," released on the last day of June, Select Pictures Corporation will have available for exhibitors during July three new attractions by Select stars. These are "The Safety Curtain," Norma Talmadge's latest vehicle; "A Pair of Silk Stockings," in which Lewis J. Selznick presents Constance Talmadge, and Clara Kimball Young's "The Savage Woman," made by Miss Young in California with her own company.

"The Safety Curtain" will be shown in New York the week of July 8 at the Marcus Loew houses. Eugene O'Brien is the leading man, and S. A. Franklin did the directing. The story is taken from the novel of the same name by Ethel M. Dell.

Cyril Harcourt's highly successful play, "A Pair of Silk Stockings," has been filmed for the use of Constance Talmadge. This comedy-drama enjoyed a long run in New York at Winthrop Ames' Little Theater, after two seasons at a prominent London playhouse. Harrison Ford plays the lead. Walter Edwards is the director.

Work on Marion Davies' second Select picture began on July 1. The present plan is to do the studio scenes in the Norma Talmadge studio in East Forty-eighth Street. Julius Steger has entire charge of the production.

All reports received from Hollywood indicate that Clara Kimball Young has made the best picture of her career in "The Savage Woman." Milton Sills again is leading man, and the direction was by R. G. Vignola.

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BILL AND BILLIE HERE—"Smiling Bill" Parsons, star of Capitol Comedies, and Billie Rhodes, who has completed her contract with another producer and become the millionaire comedian's leading woman for his future pictures, now are in New York. Before returning to his own studios in Hollywood the comedian will produce two or three comedies in the East, possibly at the Goldwyn Studios in Fort Lee. Parsons and Miss Rhodes have been making frequent stops in their trip across the continent to appear in person at motion picture theatres where "Bill's Baby" and "Bill's Predicament" have been shown to enthusiastic audiences.

BIG PROSPERITY AHEAD—World Film Corporation sees remarkable conditions for the motion picture industry during the coming season. In its house organ, World Works, it enumerates some of the reasons why the business should exceed that of all former years, chief of which is the reports on the enormous crops of everything raised in this country. Munitions workers are being sent to various parts of the land, wherever they go increasing the demand for motion pictures. Shipbuilders are working at top speed, therefore needing extra relaxation, which they seem to get in pictures. So everybody should be hopeful notwithstanding the tendency of our lawmakers to increase taxes on the industry.

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SEVEN FOX PICTURES FINISHED—Seven productions were completed during the week by William Fox companies, four were begun and two others are nearing completion. "The Message of the Lilies" has finished photographing at Hollywood, under the direction of Robert Thornby. "The Fallen Angel," a picturization of a Gouverneur Morris story, is completed, and work has begun on "Above the Law." Tom Mix, also at Hollywood, has finished "Fame and Fortune," which is based on Charles Alden Seltzer's magazine story, "Slow Burgess," and has begun on a new production.

In the East, Virginia Pearson, following the completion of "Her Price," has begun the filming of "The Liar" at the Blackton Studio in Brooklyn. Peggy Hyland has begun "Bonnie Annie Laurie" at New Dorp, Staten Island, and George Walsh has finished "Yankee Doodle Dandy." Two other big productions have been completed by R. A. Walsh and Richard Stanton.

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HODKINSON FIELD FORCE—A most significant move is that of the W. W. Hodkinson Corporation in its call for twenty salesmen representatives to join its forces and not only sell Hodkinson Service but to spread the Hodkinson gospel of "responsibility to the exhibitor and a fair deal in every way." Commenting on the announcement in the trade papers Mr. Hodkinson said, "This is not merely a want ad. Note the wording and you will see that we are not simply engaging men, we are in fact recruiting a picked army for an offensive which we are contemplating. The men who join us will be those who can see that our principles, ideas and plans for the reorganization of this industry are correct and inevitable. They will not only sell our product on a fair and square business basis, but they will also, out of a sense of responsibility to the exhibitor, assist him to their fullest capacity in making a success of the product they sell him."

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PRODUCING "YOUNG AMERICA"—Production was begun last week on "Young America," the forthcoming George K. Spoor feature. Arthur Berthelet is directing. The photoplay was written from the stage play by Fred Ballard and produced two seasons ago by Cohan and Harris.

BARRISCALE AND KERRIGAN IN NEW PARALTAS—"A Wife's Conscience" probably will be the title of Bessie Barriscale's latest Paralta production, which is now being filmed at the Brunton Studios in Los Angeles. The story has an unusual twist which at the end completely reverses the sympathies of the audience. Howard Hickman, Miss Barriscale's husband, is directing.

J. Warren Kerrigan completed his third production under that banner on June 3, the anniversary of his first day of work on a Paralta production. On June 3 of last year he began filming his first production with the company, "A Man's Man." Due to a broken leg, he had been unable to work until the start of his latest picture a short time ago. This production is the screen version of the novel "Toby," by Credo Harris, and the screen adaptation is by Tom J. Geraghty.

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CAPITAL'S FIRST RELEASE—Within the next fortnight definite announcement will be made by the Capital Film Company regarding the date of its first release. This company has its headquarters and executive offices in Indianapolis. Here also its studio and laboratories are to be built on a fifty-acre tract on the outskirts of the city which the company recently purchased. The president and general manager of the company, Ike Schlank, has been touring the States of the Middle West to establish exchanges. The company will limit its output exclusively to one-reel, two-reel and three-reel pictures.

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MINTER TOPS MUTUAL SCHEDULE—Mary Miles Minter in "The Ghost of Rosy Taylor," a screen adaptation of the story of the same name by Josephine Daskam Bacon, published in the Saturday Evening Post, is Mutual's feature for the week of July 8.

Billie Rhodes appears in a Strand comedy, "Her Disengagement Ring," released July 9, a story of the eternal triangle.

The third release of the Outing-Chester scenic classics, "Mountaineering Memory," is scheduled for July 14. This scenic shows a trip through the Canadian Mountains.

"Her Husband's Honor" has been selected as the title for the first of Edna Goodrich's new series of features for Mutual, produced under the direction of Burton King, set for release Aug. 5. It was made under the working title "The Gadabout," from Maibelle Heikes Justice's story.

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PREPARING FOR PAULINE—The Goldwyn organization is making preparations for Pauline Frederick to begin work on her first production. The staff that will make her pictures has been organized and the sets and gowns are ordered. Miss Frederick in future will stick to emotional dramatic roles and will eschew costume plays. She is known among theater owners as one of the best "exhibitor stars," and the aim is to make this faculty more telling than before. Willard Mack, Goldwyn's scenario editor, who as well is Miss Frederick's husband, will do all her directing.

METRO'S "KAISER" PICTURE—Metro will issue five "all-star series" pictures, and a special Screen Classics, Inc., production, during the month of July. The latter feature is "To Hell With the Kaiser," which was directed by George Irving from the scenario by June Mathis, with Lawrence Grant as the hated monarch, and beautiful Olive Tell as the American girl, Alice Monroe. They are supported by John Sunderland, an aviator, as the American birdman, Winslow Dodge, and other distinguished players. It is now being shown at the Broadway Theater.

July 8 has been chosen as the release date of "No Man's Land," with Bert Lytell as star, supported by Anna Q. Nilsson as leading woman. It has been adapted by Mr. Lytell and A. S. Le Vino from the popular novel by Louis Joseph Vance, and has been directed by William S. Davis.

"A Successful Adventure," starring May Allison, will be Metro's third release of the month. June Mathis wrote the story, and it has been directed by Harry L. Franklin, assisted by P. Thad Volkman. This five-act feature presents Miss Allison in the role of Virginia Houston, a daughter of the South, who undertakes to heal a feud of long standing between her father and her uncle, who had parted in anger because both loved the same girl. Harry Hilliard is Miss Allison's leading man.

The release of July 22 will be an Edith Storey feature, but whether "The Demon" or "As the Sun Went Down" has not as yet been decided. "The Demon" is a screen version of the novel of the same name by C. N. and A. M. Williamson, adapted and directed by George D. Baker. "As the Sun Went Down" is a screen version of George D. Baker's successful play of the same name, adapted by himself and directed by E. Mason Hopper.

The final July release will be "A Pair of Cupids," co-starring Francis X. Bushman and Beverly Bayne. It is from the pen of Luther A. Reed, and was produced under the working title of "Both Members." Charles J. Brabin has directed it.

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HAYAKAWA'S LAST PARAMOUNT—Sessue Hayakawa's last Paramount picture is "The City of Dim Faces," by Frances Marion. The story represents a corner of Cathay, and Hayakawa stars as a half-caste Chinese.

In the supporting company are Doris Pawn, Marin Sais, James Cruze, Winter Hall, and others. George Melford directed. Hundreds of real Chinese appear in the ensembles.

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BIG SUM FROM CARNIVAL—Approximately $9,000 was realized from the recent carnival and dance held at the big Lasky studio at Hollywood for the benefit of the Folks at Home Fund of the Famous Players-Lasky Corporation West Coast studios. The money will be devoted to the care of studio men who now are in the service of the United States and the dependents they have left behind. The committee's most sanguine hopes were exceeded in the actual results in cash and attendance.

TRIANGLE MYSTERY STORY—Described as an unusual mystery play, "Marked Cards," featuring Margery Wilson and Wallace MacDonald, is the first release on the Triangle program for the week of July 14. It was written by Adela Rogers St. Johns. It is a story of sacrifice, in that the heroine sacrifices her honor to save the boy she loves from the gallows. H. D'Elba directed the production.

"Hell's End," with William Desmond, is the second release of the week. The New York underworld forms the background of this play, which shows Desmond as the ruler of a district from which the picture takes its unusual title, a refuge for crooks and political intriguers. Josie Sedgwick will appear for the first time as Desmond's leading woman. "Hell's End" was written by A. Steese Richardson, with scenario by Charles J. Wilson, Jr. J. W. McLaughlin directed.

COMPLETES EIGHT IN YEAR—When William S. Hart returns from the mountain location where he is now filming the final scenes of his latest production, "Riddle Gawne," he will have completed the first year of his contract with Artcraft, through which his productions are being released. The Artcraft contract calls for eight pictures a year featuring the famous Western actor, and "Riddle Gawne" is the eighth to be made since the signing of the agreement. The contract, however, does not yet expire, but will continue for some time. Mr. Hart's company, the William S. Hart Productions, Inc., will continue to produce at the company's studio in Hollywood and the pictures will still be marketed through Artcraft.

Plans for the second year of the contract have been practically completed and several stories are ready for Mr. Hart and his supporting players.

Carmel Myers in "A City of Tears" (Universal) shows no tolerance for bad boys

William Desmond and Maud Wayne confidential in half shadows in "Closing Up" (Triangle)

The soldier in Griffith's "The Great Love" (Artcraft) is about to get information of the enemy

THEDA BARA IN "SALOME"—Fox will present Theda Bara in "Salome" in September. Samuel F. Kingston has been placed in charge of the booking for a widespread showing throughout the United States. The attraction is reserved for first-class theaters only, houses where dramatic productions are usually presented, and arrangements to this effect have just been completed with the Shuberts.

In "Salome" photoplay patrons are promised a production in which the settings will not overshadow and belittle the dramatic action. This statement does not imply a failure to take full advantage of the unusual scenic opportunities offered in filming the famous story woven around "the woman scorned," which transpired in ancient Jerusalem. Miss Bara has great opportunities therein.

FEELING EFFECT OF HIGH RATES—"The Federal raise in raidroad rates is a death blow to the traveling theatrical company and one more reason why the photoplay is a national war-time essential," declares Maurice Tourneur, the independent film producer. This is right in line with the campaign for moving pictures in legitimate theaters which THE MIRROR has been making in the past few months, and is further upborne by the success of stock companies throughout the country. Mr. Tourneur further says: "Stage plays cannot go on tour. For a short jump into Buffalo a manager paid $200 extra in railroad fares. He estimated the extra ticket cost would be from $4,000 to $10,000 on the season." All of which goes to show that the moving picture will prove to be a great war-time necessity.

"ROAD TO FRANCE" FINISHED—World Pictures will finish this week at the studio at Fort Lee "The Road to France," in which Carlyle Blackwell and Evelyn Greeley are starred. It was written by Harry O. Hoyt and directed by Dell Henderson. The working title was "Making Good," but World officials were so impressed with the spirit of it that they changed the title. It is the story of a no good boy who makes good and breathes the indomitable will of America that will bring victory to our banners.

World Pictures has accepted from Forrest Halsey a story entitled "Pirate's Gold," which is being put into scenario form for Montague Love. It has to do with the ancestors of pirates and buccaneers who, when their bands were dispersed, fled to the swamps of North Carolina. This queer tribe of people is still living there, maintaining their own government and retaining their old customs and forms of speech.

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BEEHIVE FILMS SONGS—A new form of entertainment has been shown to the film men of Milwaukee by the Beehive Film Company of New York—Songs in Photoplay. The name speaks for itself, but in explanation it must be said that up-to-date songs have been filmed and as they are projected a singer renders the song at such a tempo that it synchronizes with the picture.

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PATHE BRANCHES CO-OPERATE FULLY—With the desire that the Allies' Official War Review have the widest possible distribution, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has notified the managers of the thirty Pathe branches in the United States that the fullest co-operation must be given the Committee on Public Information, and the Division of Films, in placing this weekly feature in every city, town and village in the country.

"Wide distribution is the paramount object," declared Mr. Brunet. "The placing of the U. S. Government films before the greatest number of people is the Government's desire and Pathe's desire. Exclusive runs and consideration of regular customers must all be subordinated to the main issue, distribution. In fact it is vitally necessary to obtain this important wide distribution."

Mr. Brunet said that under no circumstances shall Pathe managers accept excessive rentals for the Allies' Official War Review film. "Bear in mind," he said, "that we have promised Mr. Hart, director of the Division of Films, that every Pathe employe will loyally co-operate with a great endeavor to have the Allies' Official War Review shown in every motion picture theater in America."

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LLOYD AIMS TO PLEASE—Although he is busy directing "The Rainbow Trail," the William Fox production which William Farnum is now producing at Hollywood, Frank Lloyd, Mr. Farnum's director, is poring through the classics of literature to find a new play for the Fox star. Mr. Lloyd believes that motion picture followers want such pictures as "Les Miserables" and "A Tale of Two Cities," which he directed.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

"Round the Town" Admits His Error—Ceiling Movies for the Sick—Universal's Bad Move—Too Many Theaters

EXCEPTING the booklets of the stock promoters, no literature that affects to deal with the movies has given me such a pain as the writings of the theatrical scribes on the New York dailies. Leave it to them *not* to know! And yet, to believe their movie vaporings, they are all-knowing.

They do hate the movies, too. They welcome better than gold any chance peg on which to hang a movie attack. Logic is out of the question with them—and what does the public know! Recently one of them tried to ridicule an *art film* by poking fun at the poise of some movie actors who happened to be in the audience. But it was cleverly written and no doubt scored with that paper's readers. These men know not fairness or even plain justice when the films are concerned. With an exception. S. Jay Kaufman, who gives "Round the Town" to the New York Globe. Here's the proof—astounding, of course, to motion picture people—taken from a recent issue of Mr. Kaufman's department:

"THEY WILL GET TO KNOW IT"

In Saturday's Dramatic Mirror, in the "Without Fear or Favor" department, written by "An Old Exhibitor," we find a reference to a reference we made to Benjamin Chapin a year ago. At the time the Lincoln cycle pictures were being shown by Mr. Chapin, who acted Lincoln. We saw him everywhere in the Lincoln make-up. And we said we thought the pictures so fine that they did not need this sort of advertising. Now it appears—the Dramatic Mirror does not point this out, but gives other reasons—that he wore the beard for two reasons. These we learned yesterday. First, other Lincoln pictures were being made at the time. Second, he was beginning to show evidences of the malady of which he died recently. Of the "Old Exhibitor's" item, what interests us most is what Mr. Chapin replied when one of his staff showed him our mention, saying, "It puts you in a bad light before the public. The writer ought to be made to take it back." His answer was: "I do not think so. He is a critic, and that is his business. Undoubtedly he is sincere in it. I may have a different view of the points he makes, but he should be entitled to his view. If he feels that way about me, I am not going to stop him. And if his feeling is without reason, the people will get to know it anyway." Which proves that people WILL get to know it if you will help us roundthetown his memory now and when the Lincoln cycle pictures are shown in the years that are to come. As shown they will be. Which proves that Benjamin Chapin was a bigger man than we.

I hope the above gets to the eyes of the movie enemies in the theatrical departments of the metropolitan press. It may suggest things to 'em!

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IN THE SAME issue of Mr. Kaufman's department is an item about returning hospital ships that makes me think "Round the Town" is open to other suggestions for employment on these boats. So I would advise the Globe man to drop in on Goldwyn's Fred Warren for details about those "ceiling movies." They happened this way. Several hundred convalescent soldier boys were given a Goldwyn film show. They enjoyed it mightily, but someone remembered that some hundred other boys were not partaking of the treat. These were the chaps who were still "sick abed." Now it didn't seem fair to favor just the boys who could get around to the assembly hall. The real sick ones couldn't even sit up in their beds. What did the ingenious movie man do? Why he brought into play some sort of new projecting apparatus that would "throw" pictures right on the ceiling of the ward. Last December, in speaking of the picture work of Dr. Pringle, of Bloomingdale, I said that the films should be very effective in shell shock cases. I had in mind "walking" cases, of course.

Comes the Goldwyn announcement, which make it clear that the treatment can commence before that stage if the physician wills. I am waiting for a Pringle to develop the motion picture on this important medical side.

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COLONEL ROOSEVELT'S entrance in pictures doesn't surprise me *nearly* as much as it does the newspaper press: since James Watson Gerard started the ball arolling I simply *expected* it and so recorded at the time. Not particularly the Colonel's entry, but that of anyone *with an important message*. Over in England Lloyd George has "done it" and I know that the Greatest of Presidents will yet do it here. Make a memo on this prediction! It's our surest I-Told-You-So of the season.

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MY ESPOUSAL of Hearst as the pioneer-publisher-friend of the films gets me a hot request from California to "deliver." Showing that the Western reader doesn't see us regularly. Here was the Hearst mention of some months ago, and if our correspondent can prove any part of the statement inaccurate we will be glad to print his criticism:

"That reminds me, too, that there is nothing astonishingly new in the combination of newspaper and film producer. Why, in 1898 it was advertised that Edison would take cinematograph views from the New York Journal's 'war tug.' (All the New York papers had special tugs in the war zone and the competition was fierce!) THE FILMS WERE HERALDED AS 'THE EDISON-JOURNAL WAR PICTURES.' Twenty years ago, think of it! And they say that Hearst's interest in movies is recent! This enterprising journalist saw their value before any other publisher. Eventually, every publisher of consequence will have a screen affiliation and then it will be fair to recall that Mr. Hearst's dated from '98."

Nuf sed.

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TO MY MIND, a more ridiculous assertion could not have been made than that Hearst dominated Creel. It is quite the uncleverest thing that the Cleverest Man, Cochrane, ever said. And coming at a time of public attack on Hearst, it seems ungracious. Hearst must dominate Creel, according to Cochrane, because so many of the members of the Committee on Public Information were ex-Hearst employes. Naturally a committee like this is composed mainly of former newspaper men. And how can you get a group of newspapermen and NOT find that some of them had been with Hearst *at some time* in their careers? It can't be done. No one knows this better than Bob Cochrane, ex-newspaper man.. No one knows better than Cochrane that in the matter of personal ties the Creel link is made fast to Mr. Wilson, and that Mr. Wilson and Mr. Hearst have no friendly ties whatsoever.

I have never seen an industry so unanimous in condemning a bad move as the film industry in the Cochrane case; still I do not think, with so many of the film folk, that Cochrane's "exposure" was actuated solely by a desire for free advertising. First and last, it was a serious move that had to be carefully weighed—too serious to be affected by advertising considerations only. Supporting the advertising contention is Universal's whole record for front-page "publicity stunts," but supporting mine is the solemn fact that Cochrane himself signed the Hearst-Creel charges. The personal element is important here, for Bob is a very sincere individual. It is inconceivable that he would have been insincere in what must be the most sweeping statement he ever uttered.

In short, I fail to find any attempt by Universal to turn to account that which shouldn't be so utilized. Likewise, I'll be darned if I can find one tiny bit of justification in all that Universal says. The statement was conceived in great seriousness but in much wrath. It is clearly not worthy of its clever sponsor. Of course, Creel may have been irked by the introduction of the favoritism issue by a Universal official at a Congressional confab on *taxes*, but the entire industry wonders if Congress wouldn't have had a more *genuine* "favoritism issue" had Creel allowed the Universal's airplane pictures to go through without a permit, although asking one in all similar cases.

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THE MIRROR brings good news to old exhibitors everywhere in its editorial announcement that war is curtailing the construction of theaters in New York. And let us hope *everywhere else*. Old-timers in the business know that over-competition has *always* been the curse of an otherwise healthy game. Erect a theater in a given locality, put on a good show, make money—and a new house is built right up the street. Soon the two are struggling for a bare existence. It's all wrong. Somehow, though, no workable plan of regulating the situation was ever devised—so here is the war with another good effect. If you fully appreciate the bad advertising for our entertainment that lurks in strings of empty movie houses, you will be eternally thankful for the "curtailment in construction."

Now that it's happened let us trust that those darnfool exhibitors who have been serving up "double-feature" bills to their patrons will stop over-dosing. A Mister Allicott has said some forceful words about this practice, and between you and me it is a gamble as to which is the worst: Too many theaters or too much show. The darnfools fall back on that fine old bromide, "Competition *makes* us do it," but now that competition isn't going to be spurred on by reckless builders, there is no reason why the size of the show shouldn't be reduced to *normal*. Try it for a month, anyway, Mr. Longshowman. That will convince you that length is not a factor, even if Mr. Rothapfel's winning Rivoli bill of last week didn't.

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IT IS indeed unfortunate that the Triangle internal situation would not permit of H. O. Davis' persistence in the Great Adventure, which was to put over a weekly program in which story and production quality, not the stars, would predominate. In Eastern film circles it is said that the threatened signing by his New York chiefs of a well-known comedy star (since consummated) aroused the Davis ire to the point that finally resulted in the Culver City trip of President Aitken and a "showdown." And the wiseacres doubt whether the advisory capacity in which Davis is now listed means much future Triangle activity on his part: 'tis explained that Culver City wants to know if it can get him if it *does* need him—and that the other fellow can't.

Well, it's too bad, too bad. The first strictly non-star affair, the new Triangle program, was surely "coming." In another year, according to the insiders, it would have been well "over the top." It had already earned profits—in less than ten months of trial. Therefore you can't blame Davis and his side for holding out for 100 per cent. utilization of the non-star idea—and for feeling that the employment of even one star by their program reduced the strength of their proposition. At any rate, Mr. Davis won lots of friends among exhibitors who were interested in the outcome of his Great Adventure, and also annexed a reputation for getting stories on the screen that were no less attractive because they were clean all through. I hope Mr. Davis "comes back" one of these fine days, and if it is to clinch the success of his original idea, the exhibitor friends he made during his Triangle stay will back him to a man.

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BECAUSE of a lull in sucker-activity in New York, Chicago and Los Angeles (haven't you noticed we hadn't a case to report for weeks?) the movie stock crooks have moved into the Quaker City. Through the kindness of a Philadelphia Fearorfavorite we learn of two movie stock propositions that are pushing out their certificates in great shape on the Quakerites: their literature is the usual bunk about the profits *some* motion pictures have made, and strange to say, while widely separated by address each concern uses the same phrasing! This peculiarity, which *does* indicate a "drive" on Philadelphia in force, will be described in detail next week; there's not much space left this week and you wouldn't miss these details, once yon know them, for *anything!* I hope, too, I can say next week that Philadelphia has put a quietus on the promoters—that she has a Brogan who will make their trade unsafe! I trust that all Fearorfavorites will show me the consideration the Philadelphia reader does and will "tip" me about this menace.

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Give the Public What It Wants—Rothapfel an Able Conductor—Effect of Community Singing

BY MONTIVILLE MORRIS HANSFORD

HUMAN nature is human nature, even in the theatrical audience, and much more so in the motion picture audience. There is a sort of tradition with the latter class that certain screen situations and actions demand certain corresponding effects with the orchestra or the man at the organ. Let us be patient with these people, because they are the ones who shell out the cash at the box-office before giving themselves over to the tender mercies of ushers trained to find seats for them in the dark. Being so, is it not right to give them what they want in a manner qualified with a little dignity? This leads up to "effects," as such. There are effects produced by generous orchestras that almost raise the timid auditor in his seat. He is not allowed to think for himself, nor to use his brain in any way. The trap drummer does all of it; he hands out the picture in jolts, ranging from the steamboat whistle to the cowbell. I can enjoy all of this mess if I happen to be in the right mood, but I believe in drawing the line just short of murdering the listener.

All of which reminds me that there are effects which escape all but the most active managerial brains. There are things that can be done in an orchestra that have nothing to do with the score before the conductor. This is particularly true at the introduction of pictures of widely differing subjects. A measure or two of a national anthem, suggesting the country about to be shown, at once puts the audience "next" to what is coming. Then the regular program for the picture can be taken up and the run played as usual. But it is just these little touches that mark some managers as thinkers. In referring to these effects I am not thinking of the hardware department of the orchestra, but of the real music which comes from tone and not from the traps.

WHEN ROTHAPFEL CONDUCTS

These thoughts have come up from watching S. L. Rothapfel conduct a rehearsal at the Rivoli. Nothing is too small to escape his attention. He is quite able to talk and listen at the same time. In large houses like the Rialto and Rivoli there is an enormous amount of work involved in the preparation of a show, and that work must be done between times, as it were, between shows and late at night after the main show is over. Patching a program together is not an easy job, simply for the reason that it does not fit at the first trial; it must be jostled and shaken up so that the joints work without creaking. There are times when the audience seems to wonder what is going to happen next, or whether the curtain is ever going up again. This is just what ought not to be felt. The audience pays for comfort and entertainment, not nervousness over an unprepared show.

This leads me to say that as a rule there is never time to do a just preparation for the Sunday afternoon shows. About once a month it works out as the director intends, but scarcely oftener. I know time should stop and allow the motion picture manager to get things settled, and this is not said in any sort of critical mood. The shows are most excellent in all the big houses which give a varied program. But just the same, every Sunday afternoon at the first orchestral show things happen that are not on the program. These range all the way from the right measure of music at the right time to the wrong speed of the film. Therefore, to get a show in its perfection, Thursday evening is about the proper time for the music appreciator to visit the motion picture theater of any pretension. The program then has settled into its stride and there is a feeling of comfort in listening and viewing the pictures.

SUCCESS OF COMMUNITY SINGING

A unique feature of the Alhambra motion picture house in Milwaukee a few weeks ago was the introduction of community singing. Frederick W. Carberry directed the audience in American war songs. The management reports that the venture was a great success. Here is an idea for our metropolitan houses. It ought not to be difficult to get a good man for this work, simply to come for a few minutes and take the audience through some of the old songs. A house might go to the trouble of getting up a nice little program, something with the words of the songs to be sung, and of course with the house program included. Such programs might have value for many of the patrons. The words of many popular tunes are unknown to the average person, and the printing of them in the programs would probably be an excellent advertisement for any motion picture house. As for the actual singing by the audience, it might prove an amusing experiment at first, because the theater audience could scarcely be expected to let loose spontaneously. But once the custom got established there is no reason why it shouldn't prove an attractive innovation.

It is not to be denied that Broadway is prone to go along in the same old rut for many years at a time, until some man comes along and upsets things; then everybody makes a rush to catch up with the times and there is much expenditure of powder and shot. The innovation mentioned above is certainly easy for a neighborhood to start. It is interesting, friendly and attractive. But the greatest advantage of it is that it makes your house a center of social activity, of which amusement has come to be a recognized factor, approved by municipal heads. One of Broadway's misfortunes is that she doesn't have to do things other big streets do in order to make a living. She swallows up transients to a great extent and goes on her way. The only drawback about this is that now and then a man with a vision comes along and wakes up the echoes, and she goes to bed with a bad case of remorse.

Such a case is going on now at the Symphony Theater uptown. Mr. Kennedy is doing some things a little differently from the Broadway notion. And while many patrons of the Symphony may be inclined to kick against the overturned order; the majority of us will welcome anything in the nature of a change, because it points the way of progress.

BROADWAY PROGRAMS

THE RIALTO

Hugo Riesenfeld conducted the fine *Italian Caprice* of Tschaikowsky last week at the Rialto. It was beautifully done and I am sure he enjoyed doing it. Arthur Depew played an old favorite, the *Neapolitan Serenade* by Seeboeck. Selections from *Miss Springtime* were also given as a light number. And there were Annie Rosner and Carlos Mejia, both singing operatic arias in Italian. The whole program was arranged with an eye to the Italian temperament.

THE RIVOLI

The Rivoli tackled the old *Poet and Peasant* overture last week, and it brought back memories of how I used to hunt out the easy parts and play them on a very indifferent piano. This overture is probably the most popular composition with small orchestral organizations, and to hear a small town crowd break loose on it is to remember the effect for a lifetime. Hy Henry's Minstrels have played this on every Main Street in the country. Julia Beverly, a most beautiful contralto in voice and looks, sang *My Heart at Thy Sweet Voice* from *Samson and Delilah*. This solo is one of the beauties of song literature, and Miss Beverly sang it in keeping with the composer's intentions.

THE STRAND

Weber's *Jubel* Overture was played at the Strand last week. The main musical attraction on the program was the appearance of a soldier quartet in patriotic songs. At this time such singing is extremely popular. Ralph Brigham and Herbert Sisson played Scotson Clark's *Marche Militaire* as an organ solo. Carl Edouarde had an excellent program arranged for the feature picture. The musical features at the Strand are among the most enjoyable in the city.

THE SYMPHONY

The most important musical happening at the Symphony last week was the resignation of Carlo Ronchi from the conductorship of the orchestra and the appointment of Enrico Leide in his place. Mr. Leide is in every way well fitted for the task of conducting, both as to orchestral features and the more arduous playing of pictures. There are few really good picture conductors. The calling is essentially operatic in its demands and Mr. Leide has had just that experience. His work with the orchestra since the Symphony opened has been followed with much interest and he has proved himself worthy of the conductor's desk.

The outstanding feature of the Symphony's novelties last week was *The Dance of the Elements*, interpreted by Gara Zora, a lady who made snakes of her arms in a most astonishing fashion. But the beautiful part of this dance was the colored slides used, and these changed with such a sleight-of-hand mastery that the viewer could not tell when the change was made. These effects were due to the excellence of lighting under the direction of Charles de Soria. The lighting of the whole program has made wonderful strides since the opening night and bids fair to rival the best.

PERSONALS

Julia Beverly, last week's contralto at the Rivoli, is to go to France to assist in Y. M. C. A. entertainment.

Atlanta, Ga., is forging ahead in motion picture music. The Criterion Theater there has recently installed a ten-piece orchestra under the leadership of a skilled musician. This is the most pretentious orchestra in any motion picture house in Atlanta. It is to be a permanent feature, according to Willard Patterson, the manager.

Arthur Depew, organist at the Rialto, is orchestrating a polonaise for piano and orchestra. Mr. Depew was formerly a concert pianist and organist, and Rialto patrons may be treated to a solo performance in the near future.

Harold Osborn Smith, organist at the Symphony Theater, was for some years an accompanist for some of the most famous singers on the concert stage, including Nordica, Eames, and other singers of their class. It is a fact that the big motion picture houses have attracted some of the best players in the city.

PROJECTION AND EQUIPMENT

100 WAYS TO MAKE THEATER PAY

Boy or Girl Ushers?—The Matter of Exits —Procedure in Case of Fire—Long Runs

MANAGERS of theaters in New York have watched the situation with regard to ushers with great care. The upshot of their observations is that for very large houses a corps of boy ushers is preferable, but that in all other places girls are better.

Of course, everything depends upon the selection. A high-strung, nervous boy is as apt to lose his head in time of panic as the same kind of girl. But girls generally have a stronger sense of maintaining control of a desperate situation.

As to general bearing, the girl is more readily conscious of the fact that the usher's attitude should be deferential rather than overbearing. This is true probably because the girl usher is usually more refined than the boy. The better class of boys drifts into the trades and professions.

Considering the likelihood of flirtation with pretty girl ushers, it may be said that the more businesslike her manner and appearance, the less likely she is to be annoyed.

Apart from a girl's conscientiousness and her stronger sense of personal neatness, she is able to influence women patrons in matters requiring tact. Also, if she chances to make a mistake in showing a man to his seat, he doesn't resent it as much as he might with a boy.

EXITS FOR AUTO PATRONS

Handling the audience at conclusion of performance depends largely upon construction of the house. Most theaters other than "continuous" houses merely remove all brass rails and other fixtures that have been in the lobby to carry out the system of admitting patrons one by one, and open all lobby doors. Here and there special exits are opened to let people out more quickly, and at times even fire exits are used. There is some objection to letting the patron out into a street other than that from which he entered, but structural conditions frequently militate against any other arrangement.

Virtually all large theaters showing "speaking stage" attractions have special doors for carriage and automobile patrons, and doubtless this system will come into force for picture palaces. In some cases there even are driveways upon which the machines may come directly to the doors. A doorman flashes on an electric sign the number given previously to the coachman or chauffeur as the case may be, and this signal is received and duly responded to by the waiting driver.

In some theaters these figures are flashed by a sort of typewriter arrangement of keys; but the improved form has a perforated check which, when placed in the switch box and the current turned on, automatically lights up the corresponding number.

MAKING THEATER FIREPROOF

It is not always wise to place too much stress on the fact that a theater is fireproof. The mere mention of fire is frequently enough to make patrons apprehensive and nervous.

Spectators should not be permitted to choose their own exits at alarming moments; uniformed attendants —uniformed for the authority given by brass buttons and gold lace— should be on duty at each exit to guide them. The head usher, who usually is a person of some experience, directs the corps of ushers in emergencies of this kind. Word of fire should be sent to the box-office and from there to the fire department. A master switch either in the box-office or somewhere in the front of the house should be handy to cut off all electric power from the building. At prearranged signal each usher goes to his post at one exit, opens the door, which generally is secured by a panic bolt opening outward at slight pressure from within, and stands in readiness to preserve order. Fire drills should be held by the ushers at frequent intervals. Safety appliances should be as simple as possible for ready inspection and dependability.

It is unnecessary to enter here into the means of insuring safety in connection with the projection booth of your theater, for virtually every state in the Union has rigid laws detailing safety appliances for this part of the house.

LONG ENGAGEMENTS AS POSSIBLE

Every exhibitor is well aware that there are many persons in his community who would have come to see a given film had they known it was at the theater; but the engagement being short, they were unable to make connections.

An engagement of one, two or three days—all depending, of course, upon the amount of drawing population available—is manifestly too brief a time in which to promote a production no matter how meritorious it may be. The long run, on the other hand, provided it can be sustained, gives time in which to develop business and does it at less expense from the rental standpoint.

The longer run will not show its full advantages in a single engagement. It takes a time to develop that depends altogether upon the exhibitor's effort to acquaint the public with what he has to show. If he is a good publicity man, his returns are likely to be immediate; if he is not, his returns will be slow, although they nevertheless will be appreciable because satisfied patrons will have told their friends, and the friends will come, all without any particular advertising effort on the part of the management.

Of course, many exhibitors try to meet the condition by playing return engagements long afterward; but it is by no means likely that they then reach the persons who were inclined to attend the first time.

(To be Continued)

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INSTALLATIONS

H. A. Johnson Co.

Rose Theater, Anacortes, Wash., 2 Powers 6 B, G. E. spotlights, 400 chairs; New Oriental Theater, Seattle, 2 Powers 6 B, Minusa screen, spot and flood lights; Butler Theater, National, Wash., Powers 6 A; Paramount Theater, Okanogan, Wash., Scheck adapter; Colonial Theater, Seattle, Powers dissolver stereopticon; United States Bureau of Fisheries, St. George Island, Alaska, Powers 6 B; Index Theater, Index, Wash., Powers 6 B.

Typhoon Fan Co.

Marcus Loew's Metropolitan Theater, Brooklyn; Fox Theater, Aurora, Ill.; Model Theater, Philadelphia; Grand Opera House, Elwood, Ind.; Majestic Theater, Sheffield, Ala.; Theato Theater, Sheffield, Ala.; Alamo Theater, Gainesville, Ga.; City Theater, Newark; Symphony Theater, New York; Signal Amusement Co., Chattanooga, Tenn.

Chas. F. Campbell Co.

Manhattan Studios, 318 West 48th street, all electrical work and Cooper-Hewitts.

Lucas Theatre Supply Co.

Strand Theater, Birmingham, Ala., Simplex; Chickasaw Shipbuilding Co., Mobile, Ala., Simplex; Southern Textile Exposition, Greenville, S. C., Simplex; Aluminum Company of America, Maryville, Tenn., Simplex; Stringer and Summerour, Marietta, Ga., Simplex; Liberty Theater, Fort McPherson, Ga., Simplex.

A QUESTION OF TYPES

Should the Decorations Be Classical?—Bane of a Chilly Lobby

NOW that New York has another theater devoted to motion pictures and one which is quite different in design from the others, our theater architects may well cudgel their brains to develop either type as a standard. Many interesting questions come up, now that we have a chance to see the old and the new styles tried out. New York is somewhat prone to the traditional, much as we dislike to have it said. Our people are always slow to break away from the same old things. In some respects we are away behind the farther western territory. Yet we are willing to experiment.

Generally speaking we are accustomed to think of the theater as a place of tinsel and somewhat gaudy decoration; a world of make-believe and the artificial; and the question comes up of whether this is not the better carrying out of the theatrical intent or whether the house should be decorated and arranged with other objects in view.

It will strike the thinking person that moving pictures, with very few exceptions, are somewhat light material: not from the content of the play itself, but from the standpoint of a decorative effect while the film is running. It is not a massive affair, but rather the opposite. It is not so capable of carrying classic buildings, as for instance the Greek games, or Spanish bullfights.

With this in mind, the future builders of motion picture theaters may go ahead with consistency to even greater points of excellence than have been already established. It remains, however, as almost an acknowledged fact, that a classic interior is not so well suited to theatrical purposes as one of more gaudy appearance.

However much we may like the massive and classic interior, the point is that it is not intended to house massive and classic things. However much human beings may strive to make themselves classic, the theater still remains the theater, a place of make-believe, tinsel and fairyland. It seems that this is and ought ever to be its aim. One has only to think how foolish outdoor performances are, generally speaking. They may have been all right a few hundred years ago, when they were in style, but in these days of whizzing trolley cars and puffing engines the interior of a theater is the best place to give a show that is artificial.

Outside nature does not lend itself to such monkeyshines. This is not an arraignment of the new theater's interior. We adapt ourselves to our environment very easily, and this latest experiment in interior decoration will find its place in favor.

Aside from the question of how to decorate your theater, there are plenty of inartistic houses making money hand over fist. In such cases it is not the color of the wall paper, nor the massive and classic, nor just how one enters the house, whether from the side, roof, or end. The secret is in making your patrons feel at home. The writer of this has tried several times to enter houses on business, and he has found a chilliness in the lobby which lasted clear out to the trolley car. This was the fault of the people who had charge of those lobbies. The manager didn't realize how important were the men who came into actual contact with his public.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Theatrical Contract No Joke, Says Jersey Judge

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, July 2, 1918. The following members were present: Messrs. Francis Wilson (presiding); Arden, Arliss, Kyle, McRae, Mitchell, Stevenson and Coburn.

New members—New York office: Victosy Bateman, Richard Cramer, Harold A. Foshay, Elbert Horton, Margaret Merriman, Eleanor Pendleton, Cissie Sewell, Georgie Sewell, Billy B. Van. Chicago Office: Gladys Hurlbut.

The Council regrets to announce the death of our members Franklin Ritchie and H. Percy Meldon.

To hold a steady hand on the helm of any collective body like the A. E. A., whose destiny calls for careful guidance, the pilots would do well to study the logbooks of the basically similar though of course larger ship of state. A comparatively little social organization may need, if it would have essential cohesion, to observe the same general principles as the government of a nation. For example, how widely applicable is this observation made by Dr. Muehlon in his book "The Devastation of Europe": "I cannot call the attention of Germans often enough to the fact that nothing can be achieved by force or by excessive power where moral superiority is lacking." Fellow actors, let us apply this truth to ourselves and our cause and abide by it.

Some weeks ago our attention was called to a story which appeared in the dramatic section of a metropolitan paper under the editorship of a highly respected critic of plays and players. Apropos thereof we sent him the following:

"In your column of the 8th inst. you moralized somewhat on the information that a certain young woman of the stage had been lured by one manager to leave the employ of another manager to whom she was under contract for some years to come. You wrote: "Most theatrical contracts are joke contracts, I gather, from the things that happen to them."

This used to be the case before the Actors' Equity Association came into existence and prevailed upon the majority of managers to do business with actors under a standard contract, the use of which precludes such unscrupulous conduct on the part of one manager towards another, as shown by the instance you describe, and restrains actors from committing breaches of faith. The manager in your story, who seems to have had the worst of it, has related to us other and similar cases in which he was badly treated and he has declared that our organization "is a good thing."

The report of a notable case, that of Al G. Field vs. Montgomery Moses, a local manager of Trenton, which was decided by the Supreme Court of New Jersey, contained this paragraph:

"One of the so-called booking agents, a witness for the defendant, deposed that theatrical contracts are a joke. The Judge promptly ruled his evidence out. The action of the Court will convey to his dull sense of honor a recognition of the fact that contracts in the eyes of the law are what they purport to be."

Meetings bi-weekly during July and August.

By Order of the Council.

* * *

Marriages

JOHNSON—SMITH—Orrin Johnson, who has been appearing in leading stage roles since 1890, last week married Mrs. Isabel B. Smith, widow of a wealthy lumberman, whose estate was estimated to be worth $20,000,000, at her apartment in Park Avenue.

* * *

Deaths

CARTER—Robert Peyton Carter, an actor well and favorably known to the stage all over the country, died at Monrovia, Cal., of cancer. His last appearance in New York was in "A Kiss for Cinderella," where he made a pronounced hit. He had previously been with Maude Adams in many of her productions.

M'HENRY—Charles F. McHenry, twenty-eight years old, an aviator cadet in the Twenty-First Training Squadron of the Royal Air Forces, was killed in an air plane accident in Egypt June 8. He was at one time a member of the Malley-Dennison Stock company in Fall River, Mass. He was the son of C. A. McHenry of Toronto, Canada.

LIBERTY THEATER NEWS

SOLDIERS make critical audiences, according to performers in the Liberty circuit. Mrs. McIntyre, of the comedy team of McIntyre and Robbins, says: "Playing to the soldiers boys keeps us on our toes every minute. Don't think you can put across old stuff and get away with it. They know what is good and they are not going to stand anything that is not right up to the minute."

One of the MELVA SISTERS, xylophone artists, says: "What used to get across with a bang before civilian audiences won't get as far as the footlights with the majority of soldier audiences. They are keen and quick to resent any effort by the performer to put across something that isn't the very best."

"SMILEAGE" coupons average well over 50 per cent of the daily theater receipts, proving that these books of coupons are welcome gifts to soldiers. In some cases the commanding officer of the camp has undertaken the distribution of large quantities of "Smileage" books sent to him from outside. The Government aims to make no money out of this entertainment program, but it must be self-supporting.

NORA BAYES, who gives her services gratuitously to the theater division of the Commission on Training Camp Activities, began a tour of the cantonments July 7 at Camp Devens. Her complete tour will include Camps Merritt, Upton, Dix, Lee, Gordon, Jackson and Meade.

DE HULL N. TRAVIS of Detroit has recently been appointed associate director of Liberty theaters for the Commission on Training Camp Activities. Mr. Travis has had several years of stage experience, having been leading man in stock and road companies. He subsequently studied law, became aide with the rank of major to Governor Osborn of Michigan; chairman of the Michigan State Board of Pardons, and lecturer on the New Penology for the Ridpath Chautauqua. He was practicing law before joining the commission.

* * *

Good Bill at Brighton

Bessie McCoy Davis in her Period Dance Revue is the principal attraction on the New Brighton Theater's Independence week program. Depicting the four turbulent eras 1776, 1861, 1898 and 1918, she shows the nation's defenders of each of these war periods in a series of striking tableaux. In the fantastic costume of the "Yama Yama Girl" she still pursues the mysterious goblin man. Thomas Conkey and Henry Coote, both from musical comedy, assist Miss Davis.

Walter C. Kelly, "The Virginia Judge," is the laughing hit of the bill with his narratives of the happenings in the Virginia Court House. Kate Elinore and Sam Williams are again offering their wholesome fun at this seaside theater with their usual hit.

Joseph Bennett and Edward Richards appear in "Dark Cloud," a surprise playlet which during its action undergoes a complete transformation from melodrama to farce.

Florrie Millership and "Skeet" Gallagher are doing exceptionally well in Joseph Santley's miniature musical globe trot "The Girl on the Magazine."

Horace Wright and Rene Dietrich in "Ten Minutes of Melody," Dave Harris and Charles Morey, Wilfred DuBois and Witt and Winter complete the bill.

PALACE BILL PLEASES

Charles Purcell, Fritzi Scheff and "Best Sellers" Win Favor

There were three remarkably entertaining acts at the Palace last week in which honors were divided between Fritzi Scheff, Charles Purcell, and a sketch entitled "The Best Sellers," which was recently presented at the Actors and Authors Theater.

"The Best Sellers" proved to be a clever travesty on those ever-popular, impossible-of-plot books. Written by the Webb Brothers, Kenneth and Roy, it provided unusually pleasing entertainment of a genuinely wholesome kind. Edith Taliaferro was seen to advantage as the heroine of the various tales and acted with charm and skill. Others who lent capable assistance were, Agnes Patterson, Dudley Bateman, Charles Meredith, Regon Hughston, and J. Irving Southard.

Miss Scheff was a bright spot on the bill. By her piquant personality and skillful singing of several new songs, in addition to the ever popular "Kiss Me Again," brought forth generous applause. Dressed entirely in bright red, she presented a stunning picture and demonstrated fully her ability to remain ever young and charming.

Another favorite, Charles Purcell, had great success with his "Sweethearts" number from "Maytime." He possesses a splendid personality for the two-a-day, as well as for musical comedy, and found a warm welcome at the Palace.

Among other numbers was "The Bonfire of Old Empires," a symbolical tale that somehow failed to impress. The principal idea was good, but a thoroughly theatrical and impossible story was woven around it that tended to make it—just melodrama. In the cast were Katherine Tower, John Fernlock and John Daley. Marion Craig Wentworth, who wrote the well remembered "War Brides," is the author. The piece was directed by George Webb, under the supervision of Holbrook Blinn.

Bernie and Baker provided entertaining nonsense. Moss and Frye were excellent in Coon talk and song; M. Adolphus contributed an artistic dancing act and the Graconetti Brothers presented original acrobatic stunts, aided by a clever dog, who proved to be one of the stars of the bill; Ryan and Lee repeated "Hats and Shoes" and with the exception of a few situations which were a trifle too broad, were very amusing.

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Peacocke Plays for Red Cross

Captain Leslie Peacocke, with the assistance of Betty Oliver, will produce his prize playlet, "Sacrilege," in San Francisco next Friday for the benefit of the Red Cross. Captain Peacocke formerly was a member of Sir Henry Irving's company in London. Miss Oliver played the leading role in "Ramona," a play of early California life.

* * *

Harry Bishop Missing

Harry Bishop, Oliver Morosco's foster brother, is missing from his home in Oakland, Cal. Mr. Bishop is the owner of the Bishop Theater in Oakland and has been for many years. He is the inventor of the movable or revolving stage. He left home suddenly leaving a note for his wife. He wired home from Vancouver, B. C., June 22, but when searched for there he could not be found. He has been ill for many years.

PERSONALS

EMMA WARREN (Mrs. J. S. Garside), who has been playing in New York during the past winter, has been called home by the death of her brother, William Deansfield.

RAYMOND HITCHCOCK and Leon Errol have changed the Scotch scene which originally closed "Hitchy-Koo 1918," to a scene representing a cafe after the theater. The close of the comedy now introduces a revue within a revue, bringing on all the characters for the curtain.

NINA VALIERIS, who was the original Spanish dancer in "Maytime," has returned to the company at the Broadhurst Theater.

VIOLET ENGLEFIELD, who was in "Fancy Free," will appear in "The Passing Show of 1918" at the Winter Garden.

SERGEANT CARROLL CLUCAS, of the Marine Corps, who was formerly an actor, has been added to the cast of "Getting Together," being detailed to aid in the recruiting scene of the war play.

NELL CARRINGTON, who has been connected with the Winter Garden for five years, playing minor roles, has been made a principal in "The Passing Show of 1918," which is now in preparation. Miss Carrington is one of the many young girls who began in the chorus at the Winter Garden, and who through innate talent and careful attention to all opportunities offered, has received merited advancement.

ARTHUR ROW last week delivered an address before the student body of the Illinois State Normal School on "The Theater in Relation to the World War." His remarks were in response to an invitation from the president of the institution and students were ably entertained regarding the function of the theater in furnishing relaxation for the war weary.

JOBYNA HOWLAND, the original "Gibson Girl" and dramatic actress who appeared during the past season in "Nancy Lee," faced the camera for the first time this week at the Norma Talmadge studio, being cast by Director Sidney A. Franklin for an important part in Miss Talmadge's new picture, "What Might Have Been."

BEATRICE DE ROE, who has appeared successfully in several motion pictures, will make her stage debut in "The Passing Show of 1918." The piece will have its first performance at the Winter Garden on Tuesday night, July 23.

GLADYS CLARK and Henry Bergman, well known in vaudeville, have been engaged for the Weber & Fields production, "Back Again." Rehearsals are soon to begin.

JOSEPH LERTORA has been engaged by John Cort as Eleanor Painter's leading man for "Glorianna," rehearsals for which will start in August.

EVELYN BLOOM, Walter J. Kingsley's assistant in the United Booking Offices, is vacationing for a few weeks. During Mr. Kingsley's sojourn in Atlantic City last month Miss Bloom handled the Palace press work very efficiently.

BERT FEIBLEMAN, for many years general representative for Cohan and Harris, has resigned. Mr. Feibleman is going in the theatrical business on his own account.

JESSICA BROWN, who did some eccentric dancing in the last Cohan revue, is now a part of the Midnight Frolic on the New Amsterdam roof. Her work is liked by the latestayers.

JESSIE REED, a Winter Garden girl, is back from her faraway Texas home to join "The Passing Show of 1918."

MRS. W. D. ASCOUGH, wife of the manager of the Palace Theater, Hartford, has been appointed state chairman for the women Four-Minute Speakers now being organized in Connecticut. Mr. Ascough himself is acting chairman for the entire campaign and the decided success of the speakers in this state is largely due to his management.

WINCHELL SMITH is now seen in Hartford from time to time and has largely recovered from the recent blindness which caused his friends so much worry. Before long Mr. Smith intends to have another attraction on Broadway.

KATHARYN PAYNE, who conducted the orchestra for Nina Payne in vaudeville, will not return to the two-a-day but will be seen in a musical production this fall. Besides being an accomplished musician Miss Payne can sing and dance.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JULY 13

Theater	Play	Date of Production	Number of Performances
Astor	Rock-a-Bye Baby	May 22	63
Booth	Seventeen	Jan. 21	202
Broadhurst	Maytime	Aug. 16	382
Casino	Oh, Lady! Lady!	Feb. 17	191
Cohan and Harris	A Tailor-Made Man	Aug. 27	398
Eltinge	The Kiss Burglar	May 9	78
44th Street	Hearts of the World (film)	April 5	232
48th Street	Man Who Stayed at Home	April 3	119
Gaiety	The Rainbow Girl	April 1	114
Globe	Hitchy-Koo, 1918	June 6	45
Liberty	Going Up	Dec. 25	244
Lyceum	Tiger Rose	Oct. 3	325
Maxine Elliott	Eyes of Youth	Aug. 22	387
New Amsterdam	Ziegfeld Follies		32
Republic	Parlor, Bedroom and Bath	Dec. 24	247
Shubert	Getting Together	June 3	41

NEWS OF THE WEEK IN STOCK

SAILORS IN "PINAFORE"

Boys of Newport Training School Score Big Success

PROVIDENCE—Shubert Majestic: "Pinafore" was the big offering week June 24-29 by the Opera company from the Naval Training Station, Newport, R. I., and scored a big success. Howard H. Hafford gave a splendid performance of Josephine, and proved to be an actor of much ability. His make-up and costumes were of a high order. In the navy Mr. Hafford is a radio electrician and he would be a success on the stage professionally. W. A. Hughes scored a hit as a solo dancer.

The opera is staged by T. J. Grady, general secretary, Knights of Columbus, and to his ability and that of Conductor Anthony F. Paganucci, together with a surprisingly good company personnel, the success of the performance is due.

"Pinafore" given under such novel conditions—a male cast and chorus—naturally might cause some misgivings in the minds of the seasoned operagoers as to its probable success. Such feelings, if any existed in the minds of those who attended the opening performance, were quickly dissipated, for it proved to be an entertainment that deserves high praise.

From the 10,000 enlisted men at the Training Station voices for cast and chorus were carefully selected. The young men in the principal roles have fine voices, and what is more, they use them with much intelligence and skill. In their acting also there is an ease and confidence usually associated with veterans of the stage.

The orchestra, too, displays a wealth of talent, its portion of the work being performed with a technical accuracy and brilliance that is most enjoyable. The large chorus, vigorous in voice and gesture, entered into the spirit of the various situations in satisfactory manner.

As Little Buttercup, A. R. Gilchrist, baritone, while not as plump as he is described in the dialogue, nevertheless carried off the part in amusing and skilful manner. Vocally, he is one of the strong members of the company, and made a fine impression with his varied talents.

C. L. Irons, as Ralph Rackstraw, displayed a high, sweet tenor voice, and looked and acted his part to the life, and O. J. Perkins, as Sir Joseph, and J. F. Wycoff, as Captain, sang well and made their roles interesting.

The sonorous bass voice of J. A. Chapman fitted the musical needs of Dick Deadeye to perfection. His characterization of the deformed seaman was excellent. The "sisters and cousins," etc., of "Sir Joseph Porter, K.C.B.," deserve special mention, as they were exceptionally good looking and a decided addition to the pleasing ensemble. One of them danced in true chorus girl fashion in the last act, and P. F. Meagher, as Tom Tucker, won applause by his dancing of the hornpipe. The opera is well costumed and staged, and provides entertainment that is well worth attending.

During the intermission E. Merle Bixby spoke, urging the purchase of War Savings Stamps. Large audience attended.

Keith's: The Albee Stock company presented "Johnny Get Your Gun" week June 24-29, with their usual success. Berton Churchill, Helen Reimer, Shirley Davis, Jean Shelly, William H. Turner, Eugene Revere, May Buckley and Raymond L. Bond gave excellent performance of the parts assigned to them. It was well staged and the attendance was large. "The Eternal Magdalene" will be the attraction July 1-6. W. F. Gee.

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Polishing "The Blue Pearl"

NEWARK—After a successful try-out week in Newark, "The Blue Pearl" is now being subjected to several alterations by the author, Anne Crawford Flexner, previous to the presentation by the Shuberts at one of their New York houses early in the season.

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Present "Mary's Ankle"

MILWAUKEE—The Harry Minturn Stock company is playing "Mary's Ankle" at the Majestic Theater this week and it has proved a sucess. All members of the company are well cast, and it is one of the best performances that the company has given.

Ralph Kettering was in town Wednesday looking over the production of "The Girl I Left Behind Me," his latest play, and which will receive its premiere next week when presented by the Harry Minturn Players. Mr. Kettering is a former Milwaukee newspaper man, and has many friends here. Martin.

Gregory Kelly in It

INDIANAPOLIS—Although the Stuart Walker co. has been running for five weeks at the Shubert Murat, Gregory Kelly, a great favorite of the co. last year, did not return until week June 24, when he came back in one of his most popular roles of last summer, the embryo "detective" in "The Dummy." And the cordial and hearty reception that greeted him on his first entrance when the applause lasted fully five minutes must have warmed his heart and placed Indianapolis theatregoers just a bit deeper in his affections. Too much praise cannot be given him for his delightfully real and boyish performance of Barney Cook.

The actor, who originated the role of Willie Baxter in "Seventeen," which was given its premiere on the Murat stage last summer, and continued for two weeks, something unheard of in local stock circles, left the cast in New York for a few weeks' stay with the Walker co., being replaced temporarily by Paul Kelly, a young actor of the Walker co. who is fast gaining a following among stock patrons at the Murat. Aldrich Bowker gave a convincing performance of Babbing, which is among many of the good things he has done here. The small role of Corcoran was handled by J. M. Kerrigan in his usual dependable and effective way. George Gaul repeated his splendid performance of Spider, the role in which he excelled last year. Judith Lowry was again seen to excellent advantage as Rose, wife of Spider. It is one of the best things Miss Lowry has done. Beatrice Maude, Edgar Stehli, Herbert Webster and Joseph Graham added their share to the success of the performance. "Seven Up," a farce, the author of which is not to be revealed until judgment on the play has been passed, will be given its premiere week July 1.

Gregory Kelly made a pleasing little speech after the third act of "The Dummy" and incidentally urged the audience to buy more War Savings Stamps, awarding a copy of "Seventeen," autographed by Booth Tarkington, Stuart Walker and members of the New York cast of the play, to the person making the highest subscription, which was $1,000.

Pearl Kirkwood.

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Chicago Active

CHICAGO—"The Road to Happiness," made famous by William Hodge, is the offering of the Walter Pyre Stock Company, week July 1.

The Great Northern Players are presenting this week a two-act condensation by Edith Ellis of Clyde Fitch's farce, "Girls," with Peggy Boland and Ben Kauser in the cast.

It is reported here that Edward Sheldon's "The Garden of Paradise" is doing so well in Milwaukee that Russell Janney, its producer there, is making arrangements to transfer it and his Milwaukee stock company to the Studebaker. Miss Constance Collier, Miss Kathleen Nesbit, Cecil Yapp and Julian L'Estrange are among the well known players in the organization.

W. H. Atkins.

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Brissac Players

SAN DIEGO—The Virginia Brissac Players presented "Rolling Stones" for the week of June 23 and business with this popular company has been on the increase every week since the opening. Miss Brissac was cast as Norma Noggs and gave a highly interesting portrayal, and Roscoe Karns and Brady Kline deserve particular mention; Graden Fox, a new member, appeared to advantage. "The Misleading Lady" will follow, in which Albert Morrison will make his appearance as the new leading man and Smythe Davies will be seen in a character role.

The Volunteer Players, headed by Raymond Wells, opened June 26 at Camp Kearny in "The Third Degree."

Marie de Beau Chapman.

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"Captain Kidd, Jr." in Detroit

DETROIT—The offering of the Bonstelle Stock Company for the week beginning June 24, at the Garrick, is "Capt. Kidd, Jr.," a snappy, clever comedy from the pen of Rida Johnson Young. Miss Bonstelle as the girl of the old-book shop, and Mr. Pringle as her gentle old grandfather, with Mr. Frazer as the impulsive, imaginative young hack writer, handle their roles capably. Mr. Adams does some splendid work as young Carleton. The comedy is charmingly staged and set, and the big Monday night audience gave unmistakable evidence of its enjoyment. Next week "Lilac Time" will be given.

Marion Semple.

Opera Season Opens

ELMIRA—The eighteenth annual opera season at Rorick's Theater opened June 24-29 with a splendid production of "Oh, Oh, Delphine," by the strongest company in the history of the playhouse. Excellent work was done by Scott Welsh, Sarah Edwards, Arthur Cunningham, Leona Stephens, Bobby Woolsey, Ruth Oswald, Howard Marsh, Grace Renard, Donald Archer, Ben Wells and Lyndon Champion. The chorus is large, lively and good looking. Charles T. H. Jones directs with rare judgment and Max Fichandler acceptably leads the orchestra. "Canary Cottage" will be produced on July 1-6.

McKay's Scotch Revue, Asaki and Girlie, Pastel and Cushing, Brown and Taylor, Emily Earl, Lazar and Dale, and Mr. Proxy drew capacity houses to the Majestic from June 24-29.

J. Maxwell Beers.

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"Cheating Cheaters" Pleasing

WILKES-BARRE—The popular Poli Players for their third offering of the season gave a splendid production of "Cheating Cheaters," to large and well pleased audiences, under the direction of Willard Dashiell. Alice Clements and Corliss Giles in the leading parts gave satisfaction. Arthur Buchanan, Jack McGrath and Grant Ervin gave very finished performances and showed careful study of their roles. Dan Davis, a Wilkes-Barre boy, who has been with the Poli company at Bridgeport for the past winter, appeared as "Holmes," and was warmly greeted. Mr. Davis left for Camp Lee, Va., with the draft contingent on June 27. Walter Marshall, Max Wiseman, Mabel Griffith, May B. Hurst and Ida May lent able support in important parts. The scenic investiture by Vincent De Vita was excellent. The company has in preparation week of July 1 "Johnny Get Your Gun." A. G. M.

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"Treasure Island" for Stock

Stock companies now will be enabled to put on "Treasure Island," for Theodore Burt Sayre has won out in the infringement suit brought against him by the Punch and Judy Theater Company in that the action was discontinued. Mr. Sayre's version was first presented at a Bronx Theater on Christmas Day, 1916. The version by Jules Eckert Goodman ran an entire season at the Punch and Judy. Although the Stevenson story was not copyrighted in this country, Mr. Hopkins of the Punch and Judy claimed an infringement on his rights. Mr. Sayre has obtained a release from Mr. Hopkins and Mr. Goodman, and the play may now be presented anywhere. Darcy and Wolford, Mr. Sayre's agents, now are releasing the play for use by stock companies.

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Stock Flashes

ROBERT AMES has signed up with the "Oh Look" company which will soon open in Chicago.

ROBERT CRAIG is filling a ten weeks' stock engagement in Cleveland with John Holliday and Eva Lang. From all accounts the stock star continues to wax in popularity.

EARL FOX has finished his engagement with the Mooser Stock Company in Newark, where he has been playing in "The Blue Pearl."

MABEL CARUTHERS continues to be a favorite with the Toronto Company and has established a reputation with the playgoers of the provinces.

ANCYN T. M'NULTY, character comedian of the Wilkes Players, Salt Lake, opens with the Wilkes Players in Camp Lewis, Washington, at the Government Theater July 7. It is understood that Mr. McNulty returns to Salt Lake to reopen with the Salt Lake company Sept. 1.

OSCAR J. PERRIN, treasurer of the Empire Theater, Albany, has been appointed as manager of the house to succeed the late James H. Rhodes. Mr. Perrin has had a long and valuable experience in the theatrical business and was associated with Mr. Rhodes eight years. Mr. Perrin began his career as the assistant treasurer of Harmanus Bleecker Hall, and later went on the road as treasurer of several large companies, and was manager of the Colonial Theater before he became treasurer of the Empire.

CECIL KERN has been engaged as leading woman at the Great Northern Hippodrome, Chicago. The policy of the house is to be the rendition of world-famous plays condensed. The productions are under the direction of Mrs. Edith Ellis, and the opening attraction on June 17 was Clyde Fitch's "The Truth," followed by "Fine Feathers," by Eugene Walter.

CAMPS' GOOD WORK

Helpful in Many Ways To Our Training Soldiers

One important task of the Commission on Training Camp Activities is to re-establish, as far as possible, the home entertainment ties—to furnish the men in camps a substitute for the recreational entertainment and amusement opportunities to which they have been accustomed. The chief smile-producing, worry-forgetting and generally helpful medium to rationalize the new environment of a camp is found in the Liberty Theaters.

That the Liberty Theater fulfills its mission is evidenced by the following statement from a recent visitor to one of the camps:

"The thing I saw last night has given me the greatest thrill in years. I caught the spirit of the men in khaki. I saw the show through their eyes, I laughed with them, sang with them, and pounded my fists in unison with their mighty applause. I, too, was lonesome and away from home. The contagion of the new thing swept me into the full tide of their enthusiasm. I found myself instinctively cheering at the close of a catchy song and was more than once on the point of thumping a neighboring private on the back in hearty commendation of something that pleased the elemental man within me."

At present there are thirty Liberty Theaters located in the following camps: Custer, Devens, Dix, Dodge, Gordon, Grant, Jackson, Lee, Lewis, Meade, Merritt, Pike, Sherman, Taylor, Sevier, Upton, Cody, Bowie, Beauregard, Doniphan, Funston, Greene, Hancock, Kelly Field, Logan, McArthur, Wadsworth, Wheeler and McClellan. These playhouses are built of wood, but they have been constructed along modern lines and embody every detail that makes for a quick-and-easy emptying in case of fire. There are regulation footlights, dressing rooms and running hot and cold water, a complete equipment for handling drops, flies and wings and a "house" outfit of standard regulation "sets," together with a standard list of stage properties. In winter both auditorium and stage are warmed by large heaters. Frequently, while the boys are being seated by the soldiers detailed as ushers, the regimental band will render stirring selections. Musicians from the band afterward take their places in the theater orchestra.

The entertainment provided embraces all branches—drama, musical comedy, vaudeville, musical and dramatic stock. The vaudeville acts and shows are booked in New York, the mecca of Thespians, by experienced theatrical men under the guidance of the Military Entertainment Committee, made up of leaders from the theatrical producing world. The Liberty Theaters are managed by experienced men. The house staff, including ushers, treasurer, stage crew and janitors, are detailed by the commander of the camp. When the theater doors are opened you will notice that the men generally pay their way in with little coupons from little books, the celebrated "Smileage" books by virtue of which one may provide his soldier friends with from four to twenty admissions. Those who have invested their dollar or their five dollars in "Smileage" would wish no better return than to see the final test of its efficacy at one of the Liberty Theaters.

In addition to the professional plays, many a regiment has men with enough talent to organize and produce high class minstrel shows and other forms of entertainment. So the Liberty Theater in this way plays a dual role. It gives the men a good time and helps them to make their own good time.

Special care is taken in the selection of members of professional companies. Each member is impressed with the high ideals of character and morals required by rigid army discipline. The female members of the companies are not permitted to speak to a soldier in the camp.

The fact that 1,850,608 soldier boys have enjoyed the Liberty Theater shows seems sufficient evidence of their value.

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Kisses With Thrift Stamps

J. H. Michael of the Buffalo Academy, staged a novel stunt in connection with the Thrift Stamp campaign last week. He sent his chorus girls, playing with his Summer stock company, about the audience during intermission and to every patron who had a quarter went a Thrift Stamp and a kiss from one of the girls.

Very few of the men there, no matter what their condition of previous or present servitude, failed to buy stamps.

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES
6101 Sunset Blvd., Los Angeles

One reel—every Mon. Features Betty Compson, Billy Mason, Dorothy Dane, Ethel Lyne and Bobbie Vernon. Directed by Al. E. Christie.

June 9. Their Honeymoon Babies..1000 ft.
June 17. Regular Patsey.....1000 ft.
June 24. Her Slumbering Hero....1000 ft.
July 1. Kids.....1000 ft.
July 8. Efficiency.....1000 ft.
July 15. Just Like Dad.....1000 ft.
July 22. This Way Out.....1000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Arbuckle Comedies)

Mar. —. The Bell Boy.....2000 ft.
—— —. Moonshine.....2000 ft.

(Mack Sennett Comedies)

May 6. His Smothered Love....2000 ft.
May 20. Battle Royal.....2000 ft.
June 3. Love Loops the Loop....2000 ft.
June 17. Two Tough Tender Feet..2000 ft.

FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.

Two reels or more—eight pictures a year. Featuring Charles Chaplin.

Apr. 1. A Dog's Life.....3000 ft.

FOX FILM
130 W. 46th St.

(Sunshine Comedies)

Two reels—every other Sun. Directed by Henry Lehrman.

May 5. A Neighbor's Keyhole...2000 ft.
June 2. Wild Women and Tame Lions.....2000 ft.
June 30. Who's Your Father?.....2000 ft.

(Mutt and Jeff Comedies)

One reel every Mon. Animated cartoons by Bud Fisher.

June 2. The Tale of a Pig.....500 ft.
June 9. Hospital Orderlies.....500 ft.
June 16. Life Savers.....500 ft.
June 23. Meeting Theda Bara.....500 ft.
June 30. The Seventy-Five Mile Gun, 500 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Clover Comedies)

From Caterpillar to Butterfly.....1000 ft.
A Widow's Camouflage.....1000 ft.
Love's Lucky Day.....1000 ft.
Oh, the Women!.....1000 ft.

(Crystal Comedies)

Almost Lucky.....1000 ft.
What's in the Trunk?.....1000 ft.
Reuben's Romance.....1000 ft.
The Lady Detective.....1000 ft.
His Wedding Day.....1000 ft.
Troubled Waters.....1000 ft.
Her Necklace.....1000 ft.
His Hoodoo Day.....1000 ft.

(Diamond Comedies)

His Fatal Fate.....1000 ft.
Her Ambitious Ambition.....1000 ft.
His Matrimonial Moans.....1000 ft.

(Ebony Comedies)

Spooks.....1000 ft.
The Bully.....1000 ft.
Mercy, the Mummy Mumbled.....1000 ft.
The Reckless Rover.....1000 ft.
Are Working Girls Safe?.....1000 ft.

(Essanay-Chaplin Comedies)

The Tramp.....2000 ft.
His New Job.....2000 ft.
A Night Out.....2000 ft.

(Higrade Film Comedies)

Billie in Society (Ray Hughes)...2000 ft.
Bunco Billy (Billy West.).....2000 ft.
Billy in Harness (Billy West) 2000 ft.

(Snakeville Comedies)

Slippery Slim and the Claim Agent. 1000 ft.
Slippery Slim's Stratagem.....1000 ft.
A Hot Time in Snakeville.....1000 ft.
Snakeville's New Sheriff.....1000 ft.
A Snakeville Epidemic.....1000 ft.
Sophie's Birthday Party.....1000 ft.

GREATER VITAGRAPH

(Big V Comedies)

One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.

June 3. Sneakers and Snoozers..1000 ft.
June 10. Skids and Scalawags....1000 ft.
June 17. Lame Brains and Lunatics 1000 ft.
June 24 Boodle and Bandits.....1000 ft.
July 1. Bonds and Banners.....1000 ft.
July 8. Hindoos and Hazards....1000 ft.
July 15. Skippers and Schemers....1000 ft.
July 22. Bathing Beauties and Big Boobs.....1000 ft.

(Drew Comedies)

June 3. Romantic Reggie.....1000 ft.
June 10. A Case of Eugenics.....1000 ft.
June 17. When Two Play a Game.1000 ft.
June 24. When Greek Meets Greek 1000 ft.
July 1. Cupid's Column.....1000 ft.
July 8. Boobley's Baby.....1000 ft.
July 15. The Honeymoon Baby....1000 ft.
July 22. The Cub and the Daisy Chain, 1000 ft.

GOLDWYN
16 E. 42nd St., N. Y.

(Capitol Comedies)

Two reels—every other Monday—features "Smiling Bill" Parsons.

June 3. Birds of a Feather.....2000 ft.
June 10. Matching Billy.....2000 ft.
July 1. Widow's Might.....2000 ft.
July 15. Dad's Knockout.....2000 ft.

KING BEE COMEDIES
Longacre Building, N. Y.

(Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.

May 15. The Handy Man.....2000 ft.
June 1. Bright and Early.....2000 ft.
June 15. Straight and Narrow....2000 ft.

MUTUAL FILM
220 S. State St., Chicago

(Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.

June 4. What the Wind Did....1000 ft.
June 11. By Fowl Means.....1000 ft.
June 18. Beware of Blondes.....1000 ft.
June 25. Her Spooney Affair.....1000 ft.
July 2. Miss Informed.....1000 ft.
July 8. Her Disengagement Ring.1000 ft.
July 15. Like Mother Made.....1000 ft.

PATHE EXCHANGE
25 W. 44th St., N. Y.

(Rolin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.

June 2. The City Slicker.....1000 ft.
June 9. Sic 'Em, Towser.....1000 ft.
June 16. Somewhere in Turkey...1000 ft.
June 23. Are Crooks Dishonest?..1000 ft.
June 30. The Furniture Movers (Toto, Bud Jamison, Clarine Seymour).1000 ft.
July 7. An Ozark Romance.....1000 ft.
July 14. Fire the Cook (Toto, Clarine Seymour, Bud Jamison).....1000 ft.
July 21. Kicking the Germ Out of Germany.....1000 ft.

(Toto Comedies)

Two reels—one a month. Feature Toto, the Hippodrome Clown.

Apr. 18. His Busy Day.....2000 ft.
May 26. The Junkman.....2000 ft.
June 23. Cleopatsy.....2000 ft.

TRIANGLE
1457 Broadway, N. Y.

(Keystone Comedies)

Two reels—every Sun.

June 2. The Poor Fish.....2000 ft.
June 9. Flapjacks.....2000 ft.
June 16. Isn't It Warm?.....2000 ft.
June 23. Cupid and the Cop.....2000 ft.
June 30 Pearls Without Price.....2000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

(Century Comedies)

Two reels—released irregularly. Feature Alice Howell.

May 29. Her Unmarried Life....2000 ft.
June 26. In Dutch.....2000 ft.
July 17. Choo Choo Love.....2000 ft.
July 31. Hoot Toot!.....2000 ft.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.

June 5. Merry Mermaids (Rube Miller, Dave Morris).....2000 ft.
June 12. A Blind Pig (Eva Novak, Eddie Barry).....2000 ft.
June 19. Romance and Dynamite (Eddie Barry, Rube Miller).....2000 ft.
July 3. Phoney Photos (Neal Burns, Rena Rogers).....2000 ft.
July 10. The Belles of Liberty (Rube Miller).....2000 ft.
July 24. Clean Sweep (Merta Sterling, Billie Armstrong).....2000 ft.

(Nestor Comedies)

One reel—every Mon.

June 3. Home James (Kathleen O'Connor).....1000 ft.
June 10. Butter Again (Gale Henry, William Franey).....1000 ft.
June 17. Passing the Bomb (Eileen Sedgwick.....1000 ft.
June 24. The Borrowed Baby (Wm. Franey, Gale Henry).....1000 ft.
July 1. The Butler's Blunder (Eileen Sedgwick).....1000 ft.
July 8. Oh! Man (Eileen Sedgwick) 1000 ft.
July 15. The Pursuing Package (Harry Mann, Kathleen O'Connor).....1000 ft.
July 22. Repeating the Honeymoon (Eileen Sedgewick).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.

June 1. A Ripping Time.....1000 ft.
June 8. There Goes the Bride...1000 ft.
June 15. Stepping Some.....1000 ft.
June 22. The Knockout.....1000 ft.
June 29. Berth Control.....1000 ft.
July 6. Bad News.....1000 ft.
July 13. Shot in the Dumbwaiter..1000 ft.
July 20. Almost Welcome.....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM
729 7th Ave., N. Y.

(Scenics)

One reel—every Wed.

May 27. What the Ice Age Left..1000 ft.
June 3. Silent Wonderlands of the West (No. 1).....1000 ft.
June 10. Following the Course of the Cayuse.....1000 ft.
June 17. Silent Wonderlands of the West (No. 2).....1000 ft.
June 24. The Heart of Mexico....1000 ft.
July 1. Through the Nation's Parks, 1000 ft.
July 8. Cruise of the Quickern'ell, 500 ft.
Niagara Falls.....500 ft.
July 15. Mount Lassen in Action..1000 ft.
July 22. The Rainbow Bridge....1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.

June 5. War Times at the Zoo....500 ft.
June 17. Life in Inland Waters....500 ft.

(Cartoons)

One reel—every week.

May 27. Fishermen's Luck (Katzenjammer).....500 ft.
June 3. Up in the Air (Katzenjammer) 500 ft.
June 10. Swat the Fly (Katzenjammer) 500 ft.
June 17. Throwing the Bull (Hooligan) 500 ft.
June 24. The Best Man Loses (Katzenjammer).....500 ft.
July 1. Crabs Iss Crabs (Katzenjammer).....500 ft.
July 8. A Picnic for Two (Katzenjammer).....500 ft.
July 15. A Heathen Benefit (Katzenjammer).....500 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.

June 3. War Garden Hints; Building the Liberty Hospital; Cartoon—Bray Studio.....1000 ft.
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.....1000 ft.
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.....1000 ft.
June 24. Animal Studies by Wm. L. Finley; Science and Invention; War Garden Hints, No. 2; Animated Technical Cartoon by E. Dean Parmlee.....1000 ft.
July 1. Schematography; the Art of Correcting Injurious Postural Habits; With the Deep Sea Angler; Animated Technical Drawing.....1000 ft.
July 8. Helping Humanity to be Healthy and Happy, No. 1; Beauty to Order; The Advanced Art of Dermatology; Cartoon by Wallace Carlson....1000 ft.
July 15. Helping Humanity to be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Garden; Cartoon by Earl Hurd....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.

June 3. The Melting Pot of the Pacific.....1000 ft.
June 10. To-Day in Samoa.....1000 ft.
June 17. Yesterday in Samoa....1000 ft.
June 24. The Tonga Isles.....1000 ft.
July 1. Auckland, the Metropolis of New Zealand.....1000 ft.
July 8. Rotorua, The Yellowstone of the Antipodes in New Zealand..1000 ft.
July 15. Among the Maoris of New Zealand.....1000 ft.

FOURSQUARE PICTURES
729 7th Ave., N. Y.

A Trip Through China (4 parts)..7600 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Essanay Scenics)

One reel—every week. Scenics of North America.

Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.1000 ft.
Grand Canyon of Arizona.....1000 ft.

(Progressive)

On a Fox Farm (Educ.).....1000 ft.

PATHE EXCHANGE
25 W. 45th St., N. Y.

(Scenic and Educational)

One reel—every week. Science, Art and Educational.

June 2. Britain's Bulwarks, No. 4; How England Treats Her Prisoners (Educ.).....1000 ft.
June 9. Britain's Bulwarks, No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.
June 9. Yosemite in Winter (Sc.)1000 ft.
June 16. Britain's Bulwarks, No. 6; Destroyer Raid on Zeebrugge (Top.) 1000 ft.
June 16. St. Thomas (Post-Scenic) 1000 ft.
June 23. Britain's Bulwark, No. 7; Fighting the Hun at St. Quentin (Top.).....1000 ft.
June 23. St. Croix (Post-Scenic)..1000 ft.
June 30. Britain's Bulwarks, No. 8; Destruction Wrought by the Hun at St. Quentin (Top.).....1000 ft.
June 30. Guadeloupe (Post-Scenic) 1000 ft.
July 7. Britain's Bulwarks, No. 9; King George and Queen Mary Witness the Black Arts of War (Top.) 1000 ft.
July 7. Dominica (Post-Scenic)..1000 ft.
July 14. Our Volcanic Neighbors (Post-Scenic).....1000 ft.
July 14. Britain's Bulwarks, No. 10 (Top).....1000 ft.
July 21. East Indians of Trinidad..British West Indies (Post-Scenic)..1000 ft.
July 21. Britain Bulwarks, No. 11 (Canadians on the Western Front (Topical).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS
1600 Broadway, N. Y.

Five-reel drama—every Mon. Feature Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.

June 3. Midnight Madness (Rupert Julian, Ruth Clifford).....5000 ft.
June 10. Woman Against Woman (Ella Hall, Priscilla Dean).....5000 ft.
June 17. The Eagle (Monroe Salisbury) 5000 ft.
June 24. The City of Tears (Carmel Myers).....5000 ft.
July 1. The Empty Cab (Eileen Percy, Franklin Farnum).....5000 ft.
July 8. After the War (Grace Cunard) 5000 ft.
July 15. Winner Takes All (Monroe Salisbury).....5000 ft.

CREST PICTURES

(State Rights)

Times Building, N. Y.

Five or more reels—released irregularly. Feature Lillian Walker.

Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

(Paramount)

June 2. Missing.....5000 ft.
June 2. Love's Conquest (Lina Cavalieri).....5000 ft.
June 9. Viviette (Vivian Martin).5000 ft.
June 9. Her Final Reckoning (Pauline Frederick).....5000 ft.
June 16. The Bravest Way (Sessue Hayakawa).....5000 ft.
June 23. The Firefly of France (Wallace Reid).....5000 ft.
June 23. A Desert Wooing (Enid Bennet).....5000 ft.
July 1. The Kaiser's Shadow (Dorothy Dalton).....5000 ft.
July 1. Sandy (Jack Pickford)...5000 ft.
July 8. The Claws of the Hun (Charles Ray).....5000 ft.
July 15. The City of Dim Faces (Sessue Hayakawa).....5000 ft.
July 15. Uncle Tom's Cabin (Marguerite Clark).....5000 ft.
July 22. The Vamp (Enid Bennett), 5000 ft.
July 29. Less Than Kin (Wallace Reid). 5000 ft.

(Artcraft)

June 2. A Doll's House (Elsie Ferguson).....5000 ft.

June 16. Say, Young Fellow (Douglas Fairbanks) .....5000 ft.
June 16. Hit-the-Trail-Holliday (Geo. M. Cohan) .....5000 ft.
June 23. How Could You, Jean? (Mary Pickford) .....5000 ft.
July 8. Shark Monroe (William S. Hart) .....5000 ft.
July 22. We Can't Have Everything (De Mille) .....5000 ft.
July 29. The Danger Mark (Elsie Ferguson) .....5000 ft.

FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis) .6000 ft.
Tarzan of the Apes (Enid Markey) .8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson) .....6000 ft.
My Four Years in Germany .....10,000 ft.

Petrova Pictures (Mme. Petrova)

April — The Life Mask.....5000 ft.
June — Tempered Steel.....5000 ft.
—— — Patience Sparhawk .....5000 ft.

FOURSQUARE PICTURES
729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.

One Hour (Zeena Keefe and Alan Hale) 5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird).....5802 ft.
The Cast Off (Bessie Barriscale)..5665 ft.
The Zeppelin's Last Raid.....6000 ft.
Those Who Pay (Bessie Barriscale), 6000 ft.
The Belgian (Valentine Grant)...6000 ft.

FOX FILM
130 W. 46th St., N. Y.

(Special Features)

Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.

June 2. Blue-Eyed Mary (June Caprice) .....5000 ft.
June 9. Ace High (Tom Mix)..5000 ft.
June 16. We Should Worry (Jane and Katherine Lee) .....5000 ft.
June 23. The Scarlet Road (Gladys Brockwell) .....5000 ft.
June 30. The Kid Is Clever (George Walsh) .....5000 ft.
July 7. Other Men's Daughters (Peggy Hyland) .....5000 ft.
July 14. Her Price (Virginia Pearson), 5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.

Apr. 7. Blindness of Divorce.....7000 ft.
May 5. True Blue (William Farnum), 7000 ft.
May 19. The Caillaux Case.....6000 ft.
June 19. Under Yoke (Theda Bara) 5000 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Duplex Films, Inc.)

Shame (Zeena Keefe).....7000 ft.

(Falcon Features)

Four-reel drama. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Vola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.

Brand's Daughter (Kathleen Kirkham) 4000 ft.
Feet of Clay (Margaret Landis, R. Henry Grey) .....4000 ft.
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4000 ft.
Zollenstein (Vola Vale).....4000 ft.

(Hanover)

The Marvelous Maciste.....6000 ft.
Camille .....6000 ft.
Monster of Fate.....—— ft.

(Interstate Film Co.)

The Last Raid of Zeppelin L. 21..2000 ft.

(Victory Films)

Triumph of Venus.....5000 ft.

GOLDWYN FEATURES
16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.

June 2. All Woman (Mae Marsh) 6000 ft.
June 16. The Venus Model (Mabel Normand) .....6000 ft.
June 30. The Service Star (Madge Kennedy) .....6000 ft.
July 14. The Glorious Adventure (Mae Marsh) .....5000 ft.
July 28. Back to the Woods (Mabel Normand) .....5000 ft.

Goldwyn Specials

Heart of the Sunset.....7000 ft.
Blue Blood .....6000 ft.
Honor's Cross .....6000 ft.
Social Ambition .....6000 ft.

GREATER VITAGRAPH
1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.

May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail)..5000 ft.
June 3. A Game With Fate (Harry Morey, Betty Blythe) .....5000 ft.
June 10. Find the Woman (Alice Joyce) .....5000 ft.
June 17. The Soap Girl (Gladys Leslie) .....5000 ft.
June 24. The Girl in His House (Earle Williams, Grace Darmond).....5000 ft.
July 1. Tangled Lives (Harry Morey, Betty Blythe) .....5000 ft.
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) .....5000 ft.
July 15. Love Watches (Corrine Griffith) .....5000 ft.
July 22. To the Highest Bidder (Alice Joyce) .....5000 ft.

HILLER & WILK
(State Rights)
Longacre Bldg., N. Y.

Five or more reels—rel. irreg.

Raffles (John Barrymore).....6462 ft.
Wrath of the Gods (Sessue Hayakawa), 4904 ft.
Battle of Gettysburg.....4808 ft.
Sporting Life (In course of production), —— ft.

HODKINSON-PARALTA PICTURES
527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.

May 27. Shackled (Louise Glaum), 6000 ft.
June 10. Patriotism (Bessie Barriscale), 6000 ft.
June 24. One Dollar Bid (J. Warren Kerrigan) .....6000 ft.
July 6. Wedlock (Louise Glaum).6000 ft.
July 27. Maid of the Storm (Bessie Barriscale) .....6000 ft.

IVAN FEATURES
130 W. 46th St., N. Y.

Five or more reels—every month.

Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7000 ft.
Human Clay (Mollie King).....5000 ft.
Life or Honor (James Morrison, Violet Palmer) .....6500 ft.

JEWEL PRODUCTION
1600 Broadway, N. Y.

Five reels or more—rel. irreg.

The Doctor and the Woman.....5000 ft.
The Man Who Dared God.....7000 ft.
A Soul for Sale.....6000 ft.
The Girl Who Dared.....6000 ft.

METRO PICTURES
Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.

June 3. The Only Road (Viola Dana), 5000 ft.
June 10. Social Quicksands (Bushman and Bayne) .....5000 ft.
June 17. The House of Gold (Emmy Wehlen) .....5000 ft.
June 24. A Man's World (Emily Stevens) .....5000 ft.
July 1. Opportunity (Viola Dana) 5000 ft.
July 8. No Man's Land (Bert Lytell) 5000 ft.
July 15. A Successful Adventure (May Allison) .....5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters.

The Million Dollar Dollies (Dolly Sisters) .....5000 ft.
Lest We Forget (Rita Jolivet)....8000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana).....7000 ft.
Revelation (Nazimova).....7000 ft.
My Own United States (Arnold Daly), 8000 ft.
Toys of Fate (Nazimova).....7000 ft.
To Hell With the Kaiser.....7000 ft.

MUTUAL FILM
220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.

Apr. 15. The Primitive Woman (Margarita Fischer) .....5000 ft.
Apr. 29. Hearts of Diamonds (William Russell) .....5000 ft.
May 27. Social Briars (Mary Miles Minter) .....5000 ft.
June 10. A Square Deal (Margarita Fischer) .....5000 ft.
June 24. Up Romance Road (William Russell) .....5000 ft.
July 8. Ghost of Rosy Taylor (Mary Miles Minter).....5000 ft.

PATHE EXCHANGE
25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Moreno, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.

June 2. The Yellow Ticket (Fannie Ward, Milton Sills, Leon Barry, Helen Chadwick, Warner Oland) 5000 ft.
June 9. For Sale (Gladys Hulette, Creighton Hale) .....5000 ft.
June 16. Kidder & Ko (Bryant Washburn) .....5000 ft.
June 23. The Voice of Destiny (Baby Marie Osborne) .....5000 ft.
June 30. A Little Sister of Everybody (Bessie Love) .....5000 ft.
July 7. Annexing Bill (Gladys Hulette, Creighton Hale).....5000 ft.
July 14. More Trouble (Frank Keenan), 5000 ft.
July 21. Cupid By Proxy (Baby Marie Osborne) .....5000 ft.

PERFECTION PICTURES
63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.

Uneasy Money (Taylor Holmes)..5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly) .....6100 ft.
Men Who Made Love to Me (Mary MacLane) .....6200 ft.
Unbeliever (U. S. Marines).....6800 ft.
Ruggles of Red Gap (Taylor Holmes) .....6190 ft.
Chase Me Charlie (Charles Chaplin)4490 ft.
A Pair of Sixes (Taylor Holmes)..5400 ft.

RIALTO DE LUXE
130 W. 46th St., N. Y.

Five or more reels—rel. irreg.

The Unchastened Woman (Grace Valentine) .....7000 ft.
Conquered Hearts (Marguerite Marsh), 7000 ft.
The Window Opposite (Leah Baird, James Morrison) .....6000 ft.

SELECT PICTURES
729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.

May. The Lesson (Constance Talmadge) .....5000 ft.
May. De Luxe Annie (Norman Talmadge) .....7000 ft.
May. The Ordeal of Rosetta (Alice Brady) .....5000 ft.
June —. The Claw (Clara Kimball Young) .....5000 ft.
June —. Cecilia of the Pink Roses (Marion Davies) .....5000 ft.
June —. Good Night Paul (Constance Talmadge) .....5000 ft.
June —. The Whirlpool (Alice Brady) 5000 ft.

TRIANGLE
1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.

June 2. The Man Who Woke Up (Pauline Starke, Wm. V. Mong), 5000 ft.
June 2. A Red-Haired Cupid (Roy Stuart) .....5000 ft.
June 9. Madam Sphinx (Alma Rubens) .....5000 ft.
June 9. The Last Rebel (Belle Bennett) .....5000 ft.
June 16. His Enemy, The Law (Jack Richardson) .....5000 ft.
June 16. Station Content (Gloria Swanson, Lee Hill).....5000 ft.
June 23. You Can't Believe Everything (Gloria Swanson) .....5000 ft.
June 23. Closing In (William Desmond) .....5000 ft.
June 30. The Painted Lily (Alma Rubens) .....5000 ft.
June 30. The Fly God (Roy Stewart) 5000 ft.
July 7. A Good Loser (Peggy Pearce) 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson) .....5000 ft.
July 14. Hell's End (William Desmond), 5000 ft.
July 21. By Proxy (Roy Stewart).5000 ft.
July 21. False Ambitions (Alma Rubens) .....5000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.

June 3. The Model's Confession (Mary MacLaren) .....6000 ft.
June 17. Smashing Through (Herbert Rawlinson) .....5000 ft.
July 1. Hell Bent (Harry Carey, Neva Gerber) .....5000 ft
July 15. Her Body in Bond (Mae Murray) .....5000 ft.

WORLD FILM
130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.

June 3. The Interloper (Kitty Gordon and Irving Cummings) ....5000 ft.
June 10. The Cabaret (Carlyle Blackwell, June Elvidge, Montagu Love) .....5000 ft.
June 17. The Man Hunt (Ethel Clayton) .....5000 ft.
June 24. A Woman of Redemption (June Elvidge, John Bowers)...5000 ft.
July 1. The Heart of a Girl (Barbara Castleton, Irving Cummings)...5000 ft.
July 8. Clarissa (Madge Evans, Johnny Hines) .....5000 ft.
July 15. Tinsel (Kitty Gordon)...5000 ft.
July 22. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, John Hines, Madge Evans).....5000 ft.

NEWS WEEKLIES

GAUMONT
Flushing, L. I.

(Gaumont News and Graphic)

One reel of each a week. Book through Independent Exchange.

Gaumont News released every Tuesday. Graphic released every Friday.

MUTUAL FILM
220 S. State St., Chicago

(Screen Telegram)

One reel—every Mon. and Wed. News of the Week in Pictures. (Publication Office—6235 Broadway, Chicago.)

PATHE EXCHANGE
25 W. 45th St., N. Y.

(Hearst-Pathe News)

One reel—every Wed. and Sat. News of the Week in Pictures.

(Allies' Official War Review)

One reel a week, beginning June 24. Official War Pictures from the Front.

UNIVERSAL FILM
1600 Broadway, N. Y.

(Animated Weekly)

One reel—every Wed. News of the week.

(Current Events)

One reel—every Sat. News of the Week.

(Universal Screen Magazine)

One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM
25 W. 44th St., N. Y.

(A Daughter of the U. S. A.)

One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH
1600 Broadway, N. Y.

(The Woman in the Web)

Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

(A Fight for Millions)

Two reels—15 episodes—one every Mon. Features William Duncan, Edith Johnson and Joe Ryan.

FOURSQUARE PICTURES
729 7th Ave., N. Y.

(The Eagle's Eye)

Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

PATHE EXCHANGE
25 W. 45th St., N. Y.

(The House of Hate)

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM
1600 Broadway, N. Y.

(The Bull's Eye)

Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)

Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

(Continued on page 67)

A Fifteen Weeks Guarantee For Any Theatre!

ALBERT E. SMITH presents

WILLIAM DUNCAN

"The Strong Man of the Screen"

with EDITH JOHNSON and JOE RYAN

"A FIGHT FOR MILLIONS"

In 15 Thrill-Crammed Episodes

Directed by WILLIAM DUNCAN

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

VITAGRAPH

CORINNE GRIFFITH

Photo by Lumiere, N. Y.

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann" "Beauty and the Rogue"

AMERICAN FILM CO., Santa Barbara, Calif. "COMING: Hearts and Diamonds"

Eugene O'Brien

"GHOSTS OF YESTERDAY"
"RIGHT OF PURCHASE"
COMING:—"DE LUXE ANNIE"

CONTINUITY ORIGINALS

JACK CUNNINGHAM

Writing for Pathe

Hollywood, Calif.

ADAPTATIONS EDITORIAL

NILES WELCH

CO-STAR

Harry McRae Webster Prod. Inc.

MILLER

Costumier

236 So. 11th St.

Philadelphia, Pa.

STEIN'S MAKE-UP

FOR THE STAGE FOR THE BOUDOIR

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. C.

ON THE WEST COAST

BY CAPT. LESLIE T. PEACOCKE

CHRISTIE "CUFF" NOTES.—After diving through a swarm of automobiles, reaching all down Gower Street and across Sunset Boulevard, at last discovered Al. E. Christie's Studios. ALL the "Christie Beauties" must own expensive cars.

Mrs. Nell Merrill in charge of "Information Window," in pink waist, very effective and most pleasant—Permitted to enter gate—Greeted with rushing activity and blaze of beauty.

Al Christie busily directing comedy feature, "Where's Your Neighbor?"—Al C. (not the neighbor) in wonderful neapolitan-ice-cream-colored pure silk shirt—Tried to discover where he gets his shirts—refused to tell—no one seems to know—think he must make them himself.

Secretary Fred. L. Porter, a prince among secretaries, terribly busy drawing checks for the payroll—wished I was on it—Harry Edwards; he of the patent leather hair; preparing to leave for "Over There," in the Navy—says he goes bathing every day to get his sea legs—his land ones look O. K.

Jay Belasco returned to studio, having been discharged from Army, owing to heart trouble—easily understood, after one glance 'round the studio—B. Johns, as comical as ever in "Character" roles, telling good honest English jokes, mostly culled from Punch, vintage of 1889—Assistant Director Robert MacGowan, been with Christie three years and still alive—the real "Poobah" of the movies. When not busy assisting is either acting, writing continuity, working the camera, cutting film, or chasing actors off the lot or onto the stages.

Freddy Houston—(Pete Props)—rushed to death and fading to a shadow, despite Bulgarian-milk-germ-treatment, but looking happy withal and with a pleasant smile for everybody—Roy "Speed" Hostetter, from East St. Louis, and Ernest Parks, from Terre Haute, Ind., both trying to live it down, and working like Trojans putting up elaborate stage sets.

Ethel Lynn, ravishingly beautiful, inspecting another new fur coat that must have cost at least a million, and the thermometer 100 in the shade—Leota Loraine, trying to make her eyes behave, having just returned from Kansas City—unhappy Kansas City!—Barbara Castle, chewing gum;—peppermint, I think. Chews prettily. Favorite amusement,—chocolates.—Dorothy Dane playing leads—wonderful—must be horrible to be made love to by a comedian; lucky comedian!

Smiling Billy Mason, of course, was smiling—who wouldn't under like circumstances?—George French recovering from being starzaned and Aped and delighted at being with Christie—Everyone joyful, because Charlie Christie is on his way back from New York—Pretty girls everywhere—No "rough-stuff" anywhere.

Asked a question about throwing pies? Should have known better—Had to flee for my life!

BILLY PARSONS and Billie Rhodes left for New York. Together? Yes. But no cause for uneasiness. A big business deal; one of the biggest; that's all. No need for rice and old shoes.

HERBERT STANDING is inflated with proper and natural pride. Just received word that his son, Guy Standing, has been decorated by King George and made Commander in the Royal Navy, having covered himself with glory as one of the heroes in blockading the U-boat base at Zeebrugge.

GLORIA HOPE was offered a contract to sign last week. She refused it. It was to go East. She loves the West too well. The West rejoices.

LOIS WOODS, who left the Orpheum Circuit to beautify the screen, and has appeared in Universal and Christie productions, was declared by the late Diamond Jim Brady to be the most beautiful girl he had ever seen in New York. He made few mistakes in that direction. She is visiting with Mr. and Mrs. Sidney Chaplin.

C. B. "POP" HOADLEY, Carl Laemmle's first scenario editor, and dean of scenario writers, is writing a book on scenario writing which should be the most valuable aid to all in the writing profession. Many of the successful staff writers owe their tutelage to "Pop," and few have equalled him for putting "heart interest" into a film story.

RITA HARLAN—Kenneth Harlan's mother—is again a bride. She is now Mrs. Gordon, and her husband is playing character at Universal City. Kenneth has been drafted to help capture the Kaiser; so, "now we shan't be long," as dear old George Fuller Golden used to say when he used to meet Geo. M. Cohan in the Hotel Metropole in the days when New York was a real city.

ANDREW ROBSON, veteran stage actor who started his film career in support of Beatriz Michelena, has been engaged by Henry McCrea to play character leads in Bluebird productions.

CLARISSA SELWYN, well known London society actress, is supporting Edith Roberts in "The Doings of Diana," little Edith's first stellar role. It is a Bluebird.

CHARLIE CHAPLIN is leading a dog's life. Sleeps and breakfasts at the Athletic Club, lunches and pies at his billion dollar studio, and dines and sups at Levy's, and afternoon-teas at the Alexandria Hotel. Every dog has his day, and some the best of nights. C. C. has worked hard to gain success and deserves the blue ribbon. He is kind and courteous to all the dogs who work with and for him and no growling is to be heard in his kennels. Joyous barks are the order of the day when he is around. He hates puppies. Says he'd like to be a war-dog, but he's too small. He's a wag, and wags a good tale. Has almost forgotten how to beg. Doesn't have to now. Refuses to commit bigamy. Is wedded to his Art, and doesn't intend to apply for a divorce.

FATTY ARBUCKLE dropped in to see Jack Lait's play "One of Us" at the Morosco the other night. As he squeezed himself into his orchestra seat he muttered, "Feels like there were two of me!"

AL McKINNON is becoming known in Sennett's comedies. Been in them for a year and plays anything from a Chinaman to a French Duke. A handy comedian and a finished artist. Has bought a new car, so expect to see him leading a dog's life before long. Married? No. Symptoms uncertain. The new car holds two.

MARY PICKFORD is looking for a new home. Her mother is rapidly recovering from her illness. Mary is hard to please. She says that no home is too pretty for mother.

FRANCIS FORD killed three rattlesnakes in the garden of his Hollywood home last week. There were apples in the garden, too.

WILLIAM V. MONG, well-known director and character actor, is back again at Universal City.

KATHLEEN CLIFFORD has dropped film for a while and is back on the Orpheum Circuit. So is Toto, the clown, the latter having left the Rolin studios to again tackle the "two-a-day."

SEYMOUR TALLY and family are vacationing at Big Bear.

WHAT has become of Mona Lisa? Everyone anxious.

FRANKLYN FARNUM is to be cast in serious roles. Says he is tired of keeping up a fixed smile. Prefers that his admirers take him seriously. His latest picture shows that his decision is a wise one.

DANIEL CARSON GOODMAN, scenario editor of Triangle, is bewailing the difficulty of finding stories. Free lance writers will receive courtesy and prompt decision on their MSS from D. C. G. But he only wants the best and most original stories from writers' brains. Pot-boilers have no chance with him.

BEBE DANIEL and Harold Lloyd start in a new comedy at Rolin Studio this week. Bebe has a new bathing suit; too nice to be described. Fans will see it soon. Mack Sennett Beauties will be jealous; but they've had it all their own way for quite a spell.

EDITH ROBERTS is to be featured in Universal productions. She is only just seventeen and reaching stardom. Beauty, ability and well directed effort will always tell. She is a prime little favorite and everyone is congratulating her.

BESS HAAS is now scenario editor at Universal City. A busy little lady and an excellent judge of a film story.

JAMES YOUNG, the artistic director par excellence, who is alternating with William Worthington in directing Sessue Hayakawa, is learning to speak Japanese. Heard him the other day. Don't want to learn Japanese.

CHARLES LUNTZ of the Fox Film Corporation has received notice from New York of his appointment as branch manager for the Sherry Film Corporation. He assumed charge July 1 of the office on Golden Gate avenue, San Francisco.

H. HINMAN, San Francisco branch manager for Sol Lesser, has gone to Los Angeles to take charge of the All Star Feature Film Corporation branch there. Harry Carney will be in charge of the San Francisco branch.

WILLIAM SITREN, branch manager for Fox Film Corporation in San Francisco, has returned from the annual gathering of Fox branch managers at New York, and is enthusiastic over the outlook for the coming season.

ROBERT PHELAN, cameraman on "The Wolf-Faced Man" serial being made for Pathe by Diando, is in the hospital recuperating from an operation.

BERT LUBIN, special representative for the Metro Film Corporation on the Pacific Coast for their Screens Classics, will make his headquarters in San Francisco.

More Light on Big Film Tangle

(*Continued from page* 49)

able to secure any official war pictures; that such pictures could not be shown unless obtained from Mr. Creel or purchased from Pathe, and he even went so far as to state that he had endeavored to buy such films from this company.

In the issue of the "Motion Picture World" (post dated) July 6, 1918, the Universal Film Company carries in its advertisement the following extract from a letter from Charles S. Hart:

> "Each week beginning June 3 we will place at your disposal Official War Films that we consider valuable to the news weeklies. You will be charged $1 per foot for each foot of the film used by you."

I want to bring especially to your attention these two contradictory statements. Mr. Powers represented to your committee on June 18 that his company could not obtain Official War Pictures. In his advertisement he quotes a letter received from Mr. Hart several weeks theretofore agreeing to place at his company's disposal Official War Films.

It is only reasonable to assume that Mr. Powers, as treasurer of the Universal Film Company, had full knowledge of the facts stated in the advertisement referred to when he appeared before your committee on June 18, 1918.

I think it is only fair to this company to have the real facts in the case explained to you in order that any impression created by Mr. Powers' insinuations to the effect that this company has any kind of a monopoly or is influenced or controlled in any manner by Hearst or any of his interests may be removed. I am sure your committee wants the truth and nothing but the truth, and we court the most scrutinizing investigation for the purpose of confirming each and every statement herein contained.

DIR. OF RELEASES

(*Continued from page* 65)

SHORT SUBJECTS

GENERAL FILM
25 West 44th St., N. Y.

(Blue Ridge Dramas)
Two reels

The Return of O'Garry.....2000 ft.
Mountain Law .....2000 ft.
The Raiders of Sunset Gap.....2000 ft.
O'Garry Rides Alone.....2000 ft.
The Man from Nowhere.....2000 ft.

(Judge Brown Stories)
Two-reel comedy-dramas.
Series of 20 productions written and supervised by Judge Willis Brown.

Love of Bob.....2000 ft.
Dogs vs. Dogs.....2000 ft.
The Case of Bennie.....2000 ft.
The Three Fives.....2000 ft.
Kid Politics .....2000 ft.

(O. Henry Stories)
Two or more reels—comedy-drama. Features Patsy DeForest, Jean Paige, Adele De Garde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evart Overton, Chet Ryan, Walter McGrail, Alice Terry, Edward Earle, Agnes Ayres. Prod. by Vitagraph.

Rubaiyat of a Scotch Highball....2000 ft.
The Buyer from Cactus City.....2000 ft.
The Purple Dress (Agnes Ayres and Evart Overton) .....2000 ft
The Enchanted Profile (Agnes Ayres and Evart Overton).....2000 ft.
The Girl and the Graft (Florence Deshon, Adele De Garde, Edward Earle) 2000 ft.
Sisters of the Golden Circle (Agnes Ayers, Alice Terry, Edward Earle) 2000 ft.
The Brief Debut of Tilby (Alice Terry, Betty Blythe, Wm. Shea).....2000 ft.

(Wolfville Tales)
Feature Patricia Palmer and Bob Burns.

Cynthiana .....2000 ft.
Tucson Jennie's Heart.....2000 ft.
The Coming of Faro Nell.....2000 ft.
Faro Nell, Lookout.....2000 ft.
Dismissal of Silver Phil.....2000 ft.

MUTUAL FILMS

(Outing-Chester Pictures)

June 30. Ex-Cannibal Carnival....1000 ft.
July 7. Kaieteur .....1000 ft.
July 14. Mountaineering Memory..1000 ft.
July 21. Zuni Kicking Races.....1000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

Two reel—railroad dramas featuring Neal Hart and Helen Gibson. One subject each week.

June 17. Quick Triggers (Neal Hart), 2000 ft.
June 24. Play Straight or Fight (Helen Gibson) .....2000 ft.
July 1. Naked Fists (Neal Hart) 2000 ft.
July 8. The Branded Man (Helen Gibson) .....2000 ft.
July 15. The Shooting Party (Mignon Anderson) .....2000 ft.
July 27. The Pay Roll Express (Helen Gibson) .....2000 ft.

Goldwyn Pictures

Again—The Little Fellow:

Goldwyn's Policy Shaped for the Small Exhibitor

GOLDWYN, from the day of its organization has been recognized as a friend of the small exhibitor.

Goldwyn Pictures, because of their high standards of production and their sought-after star personalities, at once found their place in the great motion picture institutions of our larger cities.

And they also found their place immediately in the small theatres of the country—more quickly than quality productions ever before had been seen in the smaller houses.

There were many who questioned the wisdom of a big, new company in making such a prompt appeal to the nation's smaller exhibitor accounts.

But Goldwyn knew then—*and knows now*—that eight or ten percent of the exhibitors constitute the "Big Business" of the industry while the "little exhibitors" represent ninety or ninety-two percent.

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WITH STAGE PLAYS AND PLAYERS ON PAGE 62

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THEATRICAL REPORTS

CHICAGO—Cyril Harcourt's witty war-time comedy "A Pair of Petticoats" closed its engagement at the Studebaker on Saturday night, June 29, and the house is now dark. No announcement has came from Press Agent Gerson as to the re-opening of the house.

There seems to be no dropping off of receipts of "Friendly Enemies" at the Al Woods Theater. Messrs. Mann and Bernard are planning a vacation starting July 7 and it is expected that Al Shean and Gus Weinberg will perform the leading parts. Mr. Woods thinks he will introduce "Friendly Enemies" in New York about Aug. 15, according to authentic reports.

All the theaters in Chicago now open gave a special matinee on the 4th of July. The amusement parks all offered special attractions.

Attractions Chicago amusement houses week July 7:

Cohan's Grand—"Patsy on the Wing" (2d week).

Cort—Marie Cahill in "Just Around the Corner" (6th week).

Colonial—D. W. Griffith's "Hearts of the World."

Garrick—"Odds and Ends," with Jack Norworth and Harry Watson (9th week).

Great Northern Hippodrome—Stock and vaudeville.

Majestic—Vaudeville.

McVicker's—Vaudeville.

Palace—"Doing Our Bit," with Henry Lewis (9th week).

Powers—May Robson in "A Little Bit Old Fashioned" (5th week).

Rialto—Vaudeville.

Wilson Avenue—Stock.

Woods—"Friendly Enemies" (18th week).

In addition to stock "Girls," the Great Northern for week ending July 7 (Sunday) had Salvi, Hickman Brothers, Conrad Goodwin and the Aerial Eddys. The new departure at the Great Northern is meeting with success.

Elizabeth Brice was the headliner at the Majestic. Others on the bill were Florence Tempest, Helen Gleason and company, and Norton and Nicholson.

Ravainia Park inaugurated its Summer opera season on Saturday evening, June 29. "Aida" was the opera presented. "Rigoletto" will be sung on Saturday night, July 6.

The Cohan Revue departed from the Cohan Grand June 29 and will be permanently withdrawn from the stage. It is too expensive to take on the road, so Cohan and Harris claim.

The "Patsy on the Wing" company rehearsed in Chicago several days before the opening, which was postponed until July 2. Peggy O'Neil and Victor Moore are the leading fun makers in this new comedy by Edward Peple and Harrison Grey Fiske is making the production. This will be the midsummer attraction at the Cohan Grand.

The Arena Polar Grove (indoor summer garden) opened its doors July 7. Gus Edwards' musical revue is furnishing the entertainment. Among those providing this musical show are Bobby O'Neil, Grace Fisher, Mercedes Lorenz, Ernestine Myers, Julian Hall and Albert Devovaigle as principals, and a singing chorus of twenty-four girls.

W. A. Atkins.

* * *

DENVER—Maude Adams at the Broadway June 27-29 showed that a high order of acting coupled with personality always means a crowded house. "A Kiss for Cinderella" is true to type and tremendously worth while.

The Denham has inaugurated a Summer price of thirty cents beginning with "The Fatal Wedding," June 30-July 6. This is followed by a comedy, "The Pug and the Baby."

Besides the Denham the only theatrical fare for the summer is the Tabor and Empress, devoted to vaudeville.

Frederick D. Anderson.

* * *

OMAHA—"Makers of History," a patriotic spectacle designed, produced and presented by Albert Leroy, and what is acclaimed the most timely hit in vaudeville, heads the new show at the Empress opening today. Vera Berlinger, "the Kubelik in Petticoats," is a brilliant violinist who does not confine her program to classical music alone. Santry and Nordon, whirlwind dancers, come with the latest society dances, as well as some of their own original steps. Heading the bill for the last half of the week is a musical comedy, "Campus Days," with many girls, songs, and dances.

"Fran."

TICKETS
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BUFFALO—The Princess Theater productions will be sent to the Teck Theater next season by F. Ray Comstock, announces Manager John R. Oishei. Among the first attractions will be "Oh, Lady! Lady!" and "Leave It to Jane."

Earl L. Crabb, manager of the Strand Theater, has left for a week's vacation in Detroit.

Barnum and Bailey's circus is in town and with its arrival came one of the finest little summer gales Buffalo has had in a long while. The officials of the big circus are hoping that the big tents stay up. The men on top of the wagons during the parade had a hard time keeping their seats.

Ralph Thorn, press agent for the Gayety Theater, is enjoying himself for two weeks at his home in Orchard Park, where he is vacationing.

Harold B. Franklin, manager of Shea's Hippodrome, is working day and night on a new stage setting for his big house which will shortly be installed at a cost of over $3,000.

John Lund, former musical director for Fritzi Scheff and other popular stars, has been named director of music for Buffalo's summer park concerts. John W. Bolton, former director, is now serving Uncle Sam. Mr. Lund will be assisted by George Kogler, director of the Teck Theater orchestra, John Kiener and Harry C. Davis, secretary of the local musicians' association.

Bancroft and Broske, the musical comedy stars in "Get Off My Carpet," Billy Beard, "The Party from the South," Sherman and Uttry, Page, Hack and Mack, equilibrists, Harry Holman and company in "Adam Kiljoy," Max Ford and Hetty Urma, Moran and Wiser, boomerang hat throwers, and Lady Alice's Pets are among the acts on Shea's Theater bill this week. Shea's is the only legitimate house now open in Buffalo.

Charles H. Bowe, manager of the Lyric Theater, is admitting all soldiers and sailors to the house this week free. Uncle Sam's uniform is the "open sesame." Mr. Bowe is the second manager to throw open his doors to the boys of the army and navy, Manager J. H. Michael of the Academy having started the policy.

Charles B. Taylor.

* * *

SAN DIEGO—Maud Fulton was seen in three performances at the Isis Theater in "The Brat," June 21-22, to satisfactory business, and those who attended pronounced it a real treat.

The Savoy Theater, with Pantages vaudeville, continues to do big business. "Over There" with Private Jack Linwood, being the feature act. The Six Musical Nosses, Miller, Packard and Howard, Wright and Davis, The Savoy Trio, Verna Mersereau and company, and the South American Travelogues made up the balance of the bill.

The Hipp Bill at the Spreckels Theater pleased with the following acts: The Rodeo Revieu, formerly known as Cheyenne Days; Greeno and Platt, Glenna, Work and Keit, Bell and Arliss, and the Three Tivoli Girls.

Fred Raymond, who played at the Savoy week of June 18, was called to the colors and reported at Camp Kearny, where he will undergo the regular course of training fitting him for service "over there." His wife will remain on the Pacific Coast for a time at least. Rodeo Revieu will also close after their date at Camp Kearny, owing to one of the members being drafted. The horses, including Del Mar, will be sent back East to play a few fair dates.

Marie de Beau Chapman.

* * *

DETROIT—The Boston English Opera Company opened its fourth and final week here on June 24, with a well-balanced rendition of "Faust." The popularity of the Gounod opera seems never to wane, and great applause followed the flower song, the jewel song, the irresistible waltz and the prison scene. To the credit of Joseph Sheehan it may be said that there have been many less satisfactory performances in Detroit at much higher admission fees. Mr. Sheehan was in splendid voice and shared honors with Lester Luther, a robust baritone, especially engaged to sing Mephisto. Hazel Eden was Marguerite and Alice May Carley, Seibel. Mr. H. S. Linne also deserves great credit for the effectiveness he achieves with the slender orchestra at his command.

Beginning Monday, July 1, the Detroit Opera House will present selected feature pictures, with a symphony orchestra.

The Temple presents an unusually good bill for week beginning June 24, with two headliners, Leona La Mar, who is popular here, and an interesting little Japanese singer with a real voice, who moved her hearers to repeated applause on Monday afternoon. Then there is Leo Beers, who gives us topical songs, whistling and all kinds of piano playing; Ralph Dunbar's "Old Time Darkies"; Billie Halligan and Dama Sykes; The Berunvici Bros., and the Cycling Brunettes. The Australian Creightons complete the bill with juggling and acrobatics.

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STEIN'S
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MAKE-UP

PITTSBURGH—Blossom Seeley opened as the headliner in the Davis Theater this week with a syncopation attraction that was animated and hilarious. The act made a hit with the audience at the two opening performances. Miss Seeley was assisted by five young men who did all they could to please the rag time adherents and they succeeded remarkably well. The applause forthcoming from the audience was both generous and sincere as Miss Seeley's activity and vigor put her in a class all by herself in the ragtime world.

Another excellent number of the bill was an amusing little playlet of a married couple wrangling over the husband's late hours and dissipations. It was presented by Julia Nash and C. H. O'Donnell in a capable and amusing manner. Miss Nash and her sister Mary are the daughters of Phil Nash, one time a well-known manager for the Keith vaudeville interests.

Herman Timberg and Elizabeth Brice will divide the top line honors at the Davis Theater next week. Mr. Timberg is coming with a company of ten, including five dancing violin girls to play his own little musical comedy conceit entitled "The Viol Inn." Miss Brice will introduce a repertoire of character songs.

Harry Davis, the well-known amusement caterer of Pittsburgh was presented with a silver loving cup by the members of the Davis Grand Opera Company at the Academy of Music in Philadelphia. The presentation was made before the United States Naval Band, Federal officials and a capacity audience representative of the artistic, financial and social elements of the Quaker City.

Following the close of the theatrical season, the Nixon Theater has been used for high school commencements and other social assemblies. Manager Harry Brown will be in Atlantic City during the rest of the summer, the headquarters of Samuel F. Nixon's theatrical interests, and upon his return in August he will resume the management of the Nixon.

C. C. Latus.

* * *

CINCINNATI — The Cincinnati Zoo Gardens, regarded as the one really first class resort in this section of the country, has just made the announcement of tentative plans for a new clubhouse and auditorium, to cost about $150,000. The proposed improvement will consist of two separate dining and banquet halls, having balconies which will be connected by an open arcade and which will be erected in the form of a semi-circle about the north side of the lake. Skating and dancing halls will be placed on the upper floors, the clubhouse to be operated the entire year. This will bring the Zoo into prominence as a place of winter entertainment.

The old Empire Circuit, organized many years ago in Cincinnati, and devoted to burlesque, held its annual meeting last week. George Rife was elected president; C. Hubert Heucky, vice-president; Harry Martel, second vice-president, and Charles Knapp, secretary-treasurer. Present activities of the circuit are devoted to two houses in Brooklyn, and it is stated that the past season has been one of the most successful ever experienced.

Manager C. Hubert Heuck of the Lyric Theater, who has just returned from a trip to New York, states that he made tentative arrangements for bringing some of the leading attractions here next season. He feels that Cincinnati has been somewhat slighted in bookings the past two or three years, and is right in his assumption that poor booking is primary, if not the main reason, for loss of patronage.

Wm. Smith Goldenburg.

* * *

DATES AHEAD

DRAMATIC

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
MAN Who Stayed at Home: N.Y.C., April 3—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
TIGER Rose (David Belasco): N. Y. C. Oct. 3, 1917—indef.

OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HITCHY Koo, 1918 (Raymond Hitchcock): N.Y.C. June 6, 1918—indef.
KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.
ZIEGFELD Follies (F. Ziegfeld, Jr.): N.Y.C. June 18, 1918—indef.

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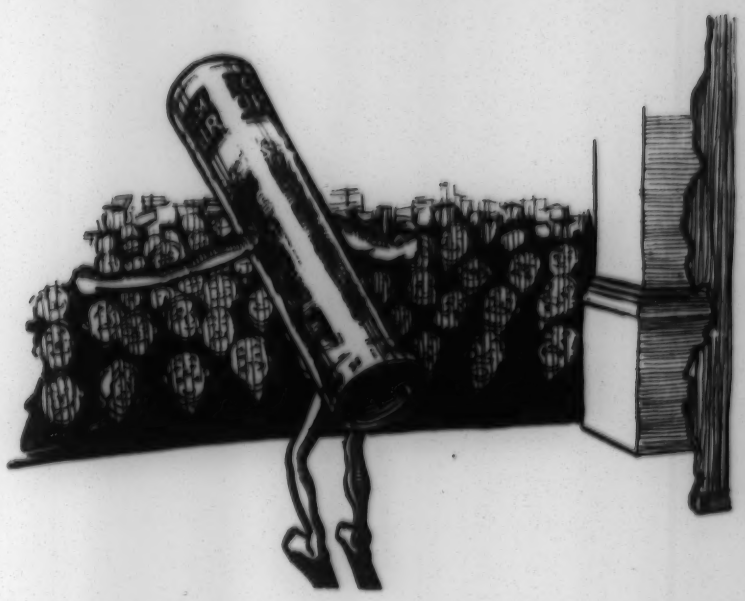

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